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A WINTER'S NIGHT.

Cold!—bitterly cold!
The moon is bright
And the snow is white
Beautiful to behold.
But the wind is howling
Like hungry prowling
Wolves on the wintry wold.
Cold!—bitterly cold!

My shawl is ragged and old—
The hearth deserted and dark,
Gladdened by never a spark;
And my only light
Is the pitiless white,
That the moonbeams spill
Silvery-chill,
Cruelly—splendidly bright,
This frosty winter's night—
Cold!—bitterly cold!

Babe, more precious than gold,
Rest, little one, rest!
Sleep, my own one,
Slumber, thou lone one,
Clasped to thy mother's breast.
Though thin and wasted her form,
Her arms shall enfold
And shield thee from cold,
For the love in her breast is warm,
Though the chill night-breeze
May the life-blood freeze—
Cold!—bitterly cold!

Cold!—bitterly cold!
My eyes are dim,
And my senses swim,
And racking pains are in every limb,—
I am prematurely old!
Foodless and fireless,
Almost attireless,
Wrapt in rags so scanty and thin
With bones that stare through the colorless skin,
Weary and worn
Tattered and torn,
If I should wish I had ne'er been born—
Tell me, is it a sin?
Cold world!—bitterly cold!

T. H.

THE MYSTERY.

BY ASTLEY H. BALDWIN.

CHAPTER I.

"Bring some more toast, Crutchapple, and another dish of broiled ham; and let Mary poach three or four more turkey's eggs."

Thus spoke an old lady, of venerable and benevolent aspect, to an ancient housekeeper, as silver-haired and smiling as herself.

The party assembled around the Dowager Lady Brierley's hospitable tea-table on this cold winter night were but three in number, including the mistress of the Grange herself. The first was a young and exquisitely fair girl of twenty, whose golden hair fell in wavy masses upon a neck scarcely inferior in whiteness to the swansdown which trimmed the body of her rich blue-silk dress. She was the orphan niece of Lady Brierley, who, having no other living relative, had adopted her as a daughter; and Rosamond Chester was in every respect worthy of her aged relative's esteem and affection. The third member of this cosy and happy family-party was a very handsome man, of a dark and almost gipsy-like appearance, who was perhaps some three-and-thirty years of age; and, lest Lady Brierley should be accused by any of our over-particular readers of imprudence, in holding the torch to the tow, by bringing so handsome a young couple into association with each other, it may as well be at once admitted that Arthur Callender was already a rising physician, and the accepted suitor of Miss Chester—with the full concurrence of Lady Brierley. The worthy old countess was by no means one of those who think it impossible for real merit to exist without a title; and as Dr. Callender, besides his own personal good qualities, was possessed of an ample private fortune, Prudence herself could not have sneered at the match.

"You must know, Arthur," continued the countess, as soon as the old housekeeper had left the room to prepare the savory reinforcements for the tea-table, "that Crutchapple has been almost frightened out of her wits the last two or three nights by the visitation of ghosts or gobl[illegible] or some such sort of weird creatures, and that she has made all the maids as foolish as herself, so that they are scared by their own shadows."

It may here be mentioned that Brierley Grange was situated near one of the pleasantest of our beautiful sunny country villages, not more than thirty miles from town, and that Dr. Callender had only that day arrived on a visit to its benevolent owner."

"And," added the countess, "Crutchapple, for all she looks so demure and highly decorous, has, I do verily believe, a firm faith in 'genies' and ghouls, and all that sort of thing. She had positively never read the 'Arabian Nights' until a month ago, when she chanced to be laid up for two days, and I lent one of the volumes to her. Can you imagine such a thing as a staid old dame of seventy selecting a fairy-tale to read from a whole heap of all the best authors, past and present?"

The young doctor smiled, and said,

"O, my dear Lady Brierley, that is the commonest of common occurrences. Contrast is a powerful ingredient in the cup of our bodily pleasures. The boy wishes to be a man, the man sighs over the pleasures of the boy. The dark love the fair" (here he glanced at Rosamond Chester); "the short, the tall; the urchin of four likes to play with grandfather's spectacles;—and why should not poor Mrs. Crutchapple find pleasure in those delightful flights of imagination which have entranced us all in our day, and which she had never read of before? It is the most natural thing in the world."

"Really, learned doctor, you speak like an oracle," Miss Chester said playfully.

Lady Brierley laughed one of the genial cheery laughs of kindly old age, as she said,

"Arthur is right. I confess I did not look at it in that light. Now I think of it, I believe I am a very child myself."

"Especially with regard to cakes, aunty dear," said her niece archly.

"Yes, I confess to a weakness for plum-cake. Well, but with regard to Crutchapple, ever since she first opened the pages of the charming Scheherazade, she has done nothing but question me as to foreign countries, where jewels grow upon trees; did my diamonds grow upon trees, in some outlandish part (so she terms it), and such questions; and I do firmly believe she thinks that Sinbad and Aladdin actually existed, and that it is possible a genie might pop up at any moment in some corner of this very Grange."

Here the trio all laughed merrily in unison, but were obliged to put on decorous faces, as at this moment Crutchapple herself entered, bearing the relays of toast and ham, and looking as stately, and yet withal as cheerful and benevolent, as Mr. Dickens's Peggotty or Polly Toodles.

"Crutchapple," said the dowager, as she proceeded to dispense the ham, "won't you take a chair, and tell the doctor all about your 'visions'?"

Now Crutchapple, having been nearly fifty years in the service of Lady Brierley, was regarded by that excellent lady more in the light of a friend than a servant, and consequently there was nothing derogatory or *outre* in this invitation.

The housekeeper looked doubtfully at Dr. Callender, who was disposing, with hearty goodwill, of the fine-flavored York ham and hot toast, but who found time, nevertheless, to look up and say, with an encouraging smile,

"Pray do, Mrs. Crutchapple; I am longing to hear all about it."

Thus urged, Crutchapple said resolutely:

"Well, my lady, I'm sure I have no manner of objection;" and accordingly sat down.

"You must know, my lady, and you, sir, and you, ma'am" (a good servant never says miss), "that being troubled this time of year with a cough, I never sleep particularly sound of nights, and most times lie awake a good bit after I first go to bed."

"I will give you a cough-mixture," said the doctor.

"Thank you kindly, sir. Well, sir, my lady's hours, you see, are early, and by ten o'clock we're all mostly in bed, and the lights put out. So you see, a few nights ago, after Mr. Rootshawe—that's the butler, sir—had made all safe for the night, and I'd taken my lady her glass of mulled port-wine, why of course I went to my own bed-room. Well, it was bitter cold, you see, and I not being so young as I was, I'd got a bit of fire in my room; not as I hold with fires in a bedroom in general, except for old folks, that is—asking pardon for saying it—as my lady and me."

"Well, well, Crutchapple," said the dowager; "don't stop to apologise."

"No, my lady. Well, I wasn't special tired, and having a bit of a book, you see, just to finish, I thought as I'd take an hour cosy by the fire before I went to bed."

"Ah, ah, Crutchapple!" interrupted Rosamond Chester; "that was one of your dearly-beloved tales of a genie."

"Well, ma'am," replied the good dame sheepishly, and coloring to the roots of her gray hair, "I won't deny as it were. It were one where Annie (I think they called her) got up in the night, and went into a churchyard."

"Ah, I see—Amine."

"Yes, ma'am; Amine got up in the night, and went into the churchyard, along with a ghoul; and there them two abominable creatures sat on the tombstones, a-cutting slices out of dead men's bodies, and a-eating of 'em."

"Well but, Mrs. Crutchapple, you don't believe it really happened?" said the doctor.

"Well, I don't know, sir. There's a many wonderful things as happens in foreign parts."

The three listeners could not avoid smiling.

"You may smile, sir, and you, too, my lady, and you, ma'am," said the housekeeper, a little discomposed; "but you know, my lady, as my lord himself, when he were alive, told us how his own brother had eaten of a dead man aboard ship, when—"

"Ah, yes, Crutchapple," answered the old lady, shuddering. "But that was when they were famished with hunger; and besides, that was in real life."

"Well, my lady, you know best. But as I was saying, this young woman and the ghoul, they sat eating of bodies on the tombstones; and of course, as I never read, nor heard tell, of such goings on before, I felt goosy-like, you know, and my flesh creeped. But I read on, for somehow the more horrible a thing is to read of, my lady, the more you can't leave it off."

"That is a literal fact," said the doctor; "and it is caused by— But go on, Mrs. Crutchapple, I beg your pardon."

"Well, sir, I read on, till at last—there is no denying it—I fell asleep; and how long I slept I don't know, but I dreamt, O, all sorts of awful things."

"Caused by your uncomfortable position in your chair."

"Till at last I woke; and there was my candle burnt low, and the fire burnt low, but still enough left plainly to see anything by,"

"Well?"

"Well, sir, at first I sat awhile, not wishing to move like, as one never does when one's waked from sleep—"

"Another natural phenomenon, which—"

"O, Arthur, do be quiet!" interrupted Rosamond Chester.

"So, sir, and my lady, and ma'am," continued the housekeeper, "I just sat a minute or two, looking at the fire, half-scared like, when I heerd a noise, like some one walking in their stocking-feet; and I looked round, and pretty near fainted; for I saw a great big fellow, with a tremenjous black beard, and eyes all wild-like, and I tried to screech out, but I couldn't."

"Nightmare," said the doctor.

"O, no, sir," said the housekeeper earnestly; "I were wide awake, indeed I were."

"But, Crutchapple," said Lady Brierley, "you never told me this before."

"No, my lady; I thought as 'twould frighten you, for I believed as it were thieves; but then I saw the man walk quite through the wall, and then I knew as thieves couldn't do that, and I thought as it must be some kind of spirit, and you would all have made game of me. And then"—here she hesitated a little—"I persuaded myself as I'd been dreaming."

"The most rational solution to the mystery," said the doctor, smiling.

"Well, sir, you're put in the room next mine, and there's not another soul but us in that wing; and there's a lot of old mouldy rooms that's not been furnished fresh since my lord died; so if there's any ghosts you'll see 'em as well as me, sir."

"Well, well, Mrs. Crutchapple, I'll take my chance in such good company as yours," replied the doctor good-humoredly.

"Thank you, sir; but I don't fancy the left wing no more; and with my lady's permission, I shall sleep to-night in the right wing, in the room next Miss Chester."

"O, arrange it as you like, Crutchapple," said Lady Brierley; and don't eat anything too rich or heavy for your supper."

"So I am to face the ghosts alone, then?" interrupted the

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THE ENGAGEMENT RING.

She has come from the brilliant ball: and now
  Alone in her chamber sits.
Ay, mark how over her smooth white brow
  A sorrowful shadow flits.
The ring she draws from her finger fair
  Has rendered the bright eye dim—
'Mid the mirth of the giddy revel there,
  Has she been all true to him?

When he went away to a foreign land
  To toil for her sake alone,
He placed that ring on her trembling hand
  And murmured—"Mine—mine own!"
To-night they have pressed that hand in the dance,
  And her eyes begin to swim
As she reckons up whisper and smile and glance—
  Has she been all true to him?

Was the smile no warmer than sun on snow?
  Was the glance than ice more chill?
Was the clasp no closer than friends bestow?
  Was the whisper friendship's still?
She questions her heart in the silent night—
  As her thoughts o'er the ocean skim,
Like summer birds to her love in flight—
  Has she been all true to him?

Oh, pitiless, mocking, hollow world,
  What else could the poor child do?
She must keep her love in her mid-heart furled—
  Have a smile and a glance for you!
Oh, you cannot let her be sad or weep
  Over life and its struggles grim.
She must laugh with you, when you revel keep,
  Though she be all true to him!

When he went away to a foreign shore
  She was full of hope and cheer.
But time has flown, he returns no more
  As long year succeeds on year.
And that little ring is the one sole ray
  In the picture she fancies limn,
And she asks herself aye, though he's far away,
  Has she been all true to him?

'Tis a tiny link for a trust of might—
  On her eyelash there hangs a tear
Seems larger by far, and by far more bright
  Than the ring's one brilliant clear!
Yet though tiny the link 'tis amply strong,
  And her heart is full to the brim
And she answers herself, "I have done no wrong—
  I am still all true to him!"

ADRIFT WITH A VENGEANCE.

A TALE.

BY THE EDITOR.

CHAPTER SECOND.—VERY MYSTERIOUS.

"The impudence of these beggars," said Mrs. Bangs, "passes all belief," and she went to the door again in a rage, and seeing the same woman there, said: "What do you want?"

"I want to see my foster-child," was the reply; "and I've come ten miles to see him."

"Whom do you mean?" asked Mrs. Bangs, jealous of intrusion. I know nothing about your foster-child."

"Well, he's here—that I know," said the stranger somewhat indignantly, and at the same moment she caught sight of my inquiring eyes in the passage, and exclaimed in triumph, "There he is! there he is!" and rushing past Mrs. Bangs, threw her arms around me and kissed me.

Mrs. Bangs never forgave me for that.

"My dear, poor boy," said the woman, "I've not seen him for so long I hardly knew him. What's the matter with your face, Washington? Where did you get that black eye, and that mark on your cheek?"

Mrs. Bangs was exasperated by these inquiries; and to prevent my telling the truth, and to hide her own cruelty, she said: "He fell down, and hurt himself. He's always getting into mischief," and as she spoke she cast a threatening look at me, as much as to say: "If you contradict me, I'll flog you to death."

Meanwhile she remained, holding the knob of the unclosed door, evidently with the intention of inducing the stranger to take her departure, and casting towards her looks of indignation and impatience. "Come, come; I'm getting ready for dinner, and I've no time to stand here," she said after a few moments' delay, at the same time motioning the visitor out with her finger.

But the other took no heed of her, in her joy at seeing me. I was afraid to show all the gratification I felt at meeting one who had been to me the only mother I ever knew; for by the wicked eye of the woman who governed me, I saw that I should be made to suffer in the future for any offence of the kind I might commit now. My delight was, however, unfeigned; and if I did not show it in act or word, it was none the less visible in my looks.

"Ah!" said the visitor, regarding me with a fond compassionate glance, and addressing Mrs. Bangs, who, finding her efforts at summary ejection unsuccessful, now closed the door, and advanced towards us, "he was just like one of my own. I suckled him from the first month, and you can't tell how bad I felt when they took him away."

"What's your name?" asked Mrs. Bangs. "We don't like people to come here, unless we know who they are."

"Well, you needn't be afraid of me," was the reply; "my name's Kate Wilkins; my husband's name's Richard Wilkins, and we live at Green, ten miles off, where we've lived for twenty years and more. I didn't know till about six weeks ago where Washington had gone to, so I came to see him, and I hope, Mrs. Bangs, it's no offence."

"Oh! no," said the latter, with a change of manner, "walk in," and she opened the door of the small front-parlor, and invited Kate to be seated. I remained standing, for I knew that such a piece of presumption as sitting down in the parlor would have aroused the wrath of my great enemy.

"Washington, you may go into the kitchen," said Mrs. Bangs, in a tone of command. I was reluctant to leave, but I knew that my disfigured countenance reminded the old lady that she had just told a falsehood, and that she was afraid that the visitor would make some further remark about the accident which might bring out the truth; and knowing the penalty of disobedience, I considered it imprudent to linger.

"Oh! let him stay," said my foster-mother.

"Mrs. Wilkins," replied the other with an air of offended dignity, "I'm mistress in this house." Then turning to me, she said: "Come back, sir, when you've brushed your hair, and made yourself tidy."

I returned, and found Kate giving Mrs. Bangs what that lady subsequently called a bit of my history.

"The poor child," said Kate, "he was given to me one night when I was bringing home some clothes for the wash. There was a gentleman and a little girl in a carriage, and after passing me, it stopped at the road-side. Just then I turned a corner with my basket, and I hadn't gone many steps when some one touched my shoulder from behind, and looking round, almost frightened to death—for I had not heard a footstep—I saw the gentleman standing by, and breathing quick, as if he'd been running.

"'My good lady,' said he, for he was very polite, 'don't be alarmed; I only want to ask you a question.'

"'Sir, how you frightened me,' said I, 'what is it?'

"'Are you a married woman?' he said.

"'That's a nice question,' said I; 'if it's any satisfaction to you, I am.'

"'Well, listen to me,' he said, 'and put down your basket while I talk to you.'

"I began to feel frightened again, for there was nobody passing at that time.

"'It's just this,' the gentleman went on to say, 'a child, only a few days old, was left at my door, in a carpet bag, and I want to find some one to take care of it. I don't like to send it to the police-station, for I think by its being left at my door that it may be the child of some one who knows me, and expects me to do something for it.'

"'Well, that's a nice way to get rid of a child, at any rate,' said I, 'and I'm sorry for it; but I've two of my own to nurse, and if a woman takes care of her own children, it's enough for her to do.'

"'Yes, I know all that,' said the gentleman, 'but I'll pay you for your trouble. I'll give you so much a week, and a hundred dollars now.'

"I looked up in astonishment. Says I: 'Well, Sir, you're very good to the child, but I don't know as my husband would like me to take it.'

"Then he argued with me a long time, and said: 'Oh! yes, he would. Wait here and I'll bring you the child, and you can carry it home in the basket, and the hundred dollars with it.'

"'Then where shall I find you, Sir, for the weekly payments, after that's used?' said I.

"'Oh! that's all right,' said he, 'I'll give you my name and address,' and he tore a leaf out of his pocket-book, and wrote his name and address on it.

"'There,' said he, as he gave it to me, 'how much a week will satisfy you—four dollars?'

"'Yes; I think that'll be enough,' said I, surprised at his liberality, for four dollars was as much as my husband had been making a week for a long time before that.

"'Well then,' said he, 'I'll pay you four dollars a week, half-yearly in advance, and this'—putting a hundred dollars in gold into my hand—'is the first payment.'

"I said, 'Thank you, Sir; you're very kind,' and jingled the money together, to find out by the sound whether it was all good, for I hadn't had so much in my life before. 'Well,' said I, 'if I do this I take on myself a great risk, but perhaps you wouldn't mind coming and seeing my husband about it.'

"'Yes, yes,' said he, 'at some other time; I'm in a hurry now."

"'I hardly like to do it,' said I.

"'Well, wait here a minute, said he, and he ran back to where I guess the carriage was waiting, in the other road. When he returned, the little girl was with him, carrying the child. He took it from her, and told her to go back to the carriage, and then gave it to me.

"'Why, you've got the child with you?' said I.

"'Yes,' said he; 'I brought it right away.'

"I asked him if it had been fed lately, and he told me it had. I said, is it healthy? and he said it was perfectly. 'It's a boy,' said I, 'and something like yourself,' but he didn't seem to like my saying that, and to tell the truth I couldn't see well, it was so dark; but I had my suspicions that it was his own child, and I wanted to sound him about it. 'Well, you'll come with me home, and see my husband?'

"'Not now,' said he, 'not now, but tell me your name, and where you live.'

"So I told him: Kate Wilkins, Cottage Road, Green.

"'Well,' said he, 'Mrs. Wilkins, take my word for it, it's all right.'

"'Are you going to leave this shawl,' said I, meaning the one the child was wrapped in.

"'Yes,' said he, 'everything. Now promise me, Mrs. Wilkins, to take good care of it.'

"I promised that I would, and then he shook me by the hand, said 'good night,' and ran back to the carriage."

"What a singular circumstance!" exclaimed Mrs. Bangs, and

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THE WATER-SPRITES.

The Water-sprites danced in the wavy mist,
Where the torrent-fall's roar flashed down;
Of its rainbow, pearl, ruby, and amethyst,
Each had made her a robe and a crown.

O, they danced and they floated, with laugh and song,
In and out of the jewelled arch
Which the morning sun sent them, with laugh clear and strong,
O'er the tops of the mountain-larch.

Childe Maurice leapt light down the rocky ridge,
With his staff and his mountain-foot,
And he stood where the pine, rough-hewn, made a bridge,
In the face of the torrent's shoot.

O, fair was his brow, his look bright and pure,
And his cheek had a clear light glow;
And the water-sprites sang as he went, swift and sure,
On the bridge o'er the gulf below:

"Love's foot goes sure as a star;
The heart of truth wears a charm
For the beating heart which waiteth afar;
None here can do thee harm."

The moon it waned once, and it waned again,
And the sun rose grimly red;
And a storm burst at eve adown the glen,
And the torrent rose fierce in its bed.

The Water-sprites' shriek passed down the ravine,
And the pine-bridge trembled and swung,
As the sprites hovered o'er it in wrathful mien,
And with flashing hands struggled and wrung.

And fierce rose their shriek as they saw the swift form
Of Childe Maurice come down the rocks,
With a face wild and drear as the rushing storm,
And the trouble which streamed his locks.

Childe Maurice dashed wild on his homeward way
To the far-off side of the glen;
And behind him was heard the bloodhound's deep bay,
And the voices of shouting men.

He came, and he watched with an anguished brow
How the torrent-bridge trembled and creaked;
And O, he thought wild of a perjured vow,
As the Water-sprites hoarse sung and shrieked:

"In the heart of deceit dwells despair;
Falsehood goes with a devious pace;
All spirits of earth and water and air
Know the hue of a traitor's face.

O, the speechless, plaining look
Of a maiden of peace bereft!
O, the curse of a sire who struck
A ruined child to the heft!

These, these shall pursue thy life;
Dost thou 'scape the hot chase now
Of the brothers with vengeance rife,
Better perish with us, we trow."

The hounds they bayed out, the false bosom shrank;
Childe Maurice with faltering foot
Bestrode the dark gulf on the spray-sodden plank—
The Water-sprites watched still and mute.

All at once, in midway, they screamed fiercely out,
"Woe, woe, to the evildoer!"
Childe Maurice he threw his arms blindly about,
And the gulf took a faithless wooer.

WILLIAM STIGAND.

ADRIFT WITH A VENGEANCE.

A TALE.

BY THE EDITOR.

CHAPTER THIRD.—THE SKELETON IN THE CLOSET.

The museum was a portion of the building little frequented. It consisted of a nearly square room, lighted from above, with four cases of minerals occupying the centre, and rows of glass jars of various sizes filling the three tiers of shelves, which stretched along each of the four walls. The jars contained diseased portions of the human body, preserved in spirits of wine, and were carefully sealed at the top, like so many pots of jam. A few dry and varnished skeletons hung by strings in the corners, and collections of skulls were placed near on small stands. A door led from this room into an inner one, called the preparation-room. It was not till I had been nearly two years an inmate of the building that I entered its precincts for the first time. Then I was sent to assist Mr. Flint, the curator. I found him in the act of twisting a pair of human lungs about, with his forceps, on a large, blue willow patterned plate, as if they had been specimens of French cookery that he had just stuck his fork into, preparatory to dining.

A glass jar more than half full of spirits of wine stood on the table near him, from which the lungs in question had just been taken, and where in all probability they had been preserved for the previous ten years. The curator was an emaciated, mummy-faced man, of about forty-five, with piercing black eyes, deeply sunk in the head, and raven hair. He was narrow-shouldered, narrow-chested, and tall, with angular features; and his shrivelled form and bloodless, parchment-colored skin gave him a strange skeleton appearance. He wore a rough black overcoat, on which from time to time, as he removed some scrap of skin or flesh from the lungs, I saw him wipe his pincers, and the scraps were to be counted on his sleeve. Then when he had finished dressing his preparation, to my surprise, he dipped his finger into the old spirit and tasted it.

"What are you doing that for?" said I, making a wry face, and inquisitive to ascertain why he resorted to such a beverage.

"What for?" he replied, again dipping his finger and again applying it to his tongue. "I do that to find out its strength; to see if it will do for second use, or how much fresh spirit I require to add. Here, make yourself useful; go down these stairs, open the door of that closet, and bring out one of those glass jars you'll see there."

The stairs led directly from the room. I went down them, and opened the closet-door, when, to my terror, a skeleton sprang out and gripped me tightly in its embrace. The door at the head of the stairs was simultaneously shut, and I was left a prisoner in the dark. I uttered a wild, piercing cry, and struggled convulsively to tear myself away, but without succeeding. Another frantic effort followed, and I fell, breathless, out of the arms of the grim monster, and struck my head against the foot of the stairs in my fall, just as the skeleton sprang back into the closet, and the door closed with it. I lay moaning and faint, and trembling with fright, on the floor; and it was some moments before I had strength or courage to ascend the stairs, or call for help. After the lapse of a few seconds, that seemed like hours, I made a desperate attempt to escape; and, with a cry of distress, and a dread of being pursued, I clambered up the steps and struck my head against the door, where, unable to open it, I clung, exhausted, with my hands and knees to the stairs. The darkness was impenetrable, and I shuddered at the thought of being clasped in the arms of Death. A creeping sensation came over me, and my blood ran cold. I was unable to account for what had taken place, it was so sudden and unexpected. The end of the world might have arrived, or the spirits of the departed might have come down as avengers of insults suffered in the flesh. The curator might have been carried away by them, and I might be the sport of spectres, innocent as I was, because of being found in such a place. I had known nothing of that skeleton in the closet before, and I vaguely associated it now with the soul of the man whose lungs were on the plate in the next room. The day of judgment seemed to have come at last. Terrified and confused, I imagined every moment that the arms of the skeleton would again be thrown around me; and I started in fear at the apprehension, for I knew not what would follow. I had heard of Satan going about as a roaring lion, and I had heard dreadful stories of children being carried away to no one knew where. My time might have come, now. These were the thoughts that rushed upon me in wild succession, as, half delirious, I gasped for breath. I had all the timidity of a young child, although I was a boy of nearly ten; and, to intensify the horrors of my situation, I had a natural dread of everything bordering upon the supernatural; and a ghost story had never failed to inspire me with terror.

The door was suddenly opened, and a loud, demoniacal laugh rang upon my ear. But I was prostrate, and unable to laugh in return. I lay moaning on the stairs, without stirring or saying a word. My fright now gradually turned to rage. I saw that I had been the victim of neither more nor less than a practical joke. But I was too weak at the moment to avenge its cruelty, or yet to express my indignation. I merely darted a look of scorn at the curator, who laughed, and laughed again, and then went to work upon the lungs, which he began to handle like a sponge. I had an old cent in my pocket, the only money I possessed, and, as David chose a stone and a sling to make war upon Goliath, so I selected this single coin to revenge myself on the curator. When my strength had sufficiently returned, I raised myself up, and, without saying a word, threw the cent with deliberate aim and all the force I could give it, at the head of the object of my wrath. It struck him on the right temple, inflicting a deep, sharp cut, and his face instantly became more deathly and ghastly than before; and his teeth ground. With an expression of intense pain and ferocity, he flung the lungs, which he held in his hands, straight into my face; and then was about to hurl something more formidable in the same direction, when he sank fainting on to a chair beside him, and the next moment he was unconscious. My hostility was disarmed in a moment, and I felt very sorry for what I had done. I wiped my face with my sleeve, and went to his assistance: and very soon I had the satisfaction of seeing him revive. But his recovery led to a nearly fatal result to myself; for no sooner did he regain his consciousness, than he seized me by the arms, and held me as in a vice. "Now," said he, "I'll fix you;" and he dragged me to the open window, which looked into a steep yard with a flagged bottom. The fall from the window was more than a hundred feet, but he hurled me out of it with all his strength, and then sank down exhausted. By this time my cries had been heard by Mr. Bangs, who came running from the library to see what was the matter, and who found me clinging to the window-sill with both hands. Another moment and I should have been hurled into eternity—for I was just relaxing my hold, when a providential hand seized me by the hair o the head, and the collar of my jacket, and pulled me into the room.

The double shock to my nervous system was almost too much for me, and I cried with hysterical violence. At this juncture Mrs. Bangs entered the room, and when she heard that I had cut the curator's forehead, she said, "Come, march into the kitchen, Sir;" and, after chasing me across the room, succeeded in laying hold of the back of my neck, and leading me away captive to her own bed-room, where she commanded me to undress, and then tied me naked to the bed-post, and commenced flogging me with a cane with all her might; and she flogged me till the blood trickled down my back and limbs, and the whole surface of my body was covered with bruises. In vain I cried for mercy, and screamed and writhed in agony. She was

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RICHARD B. CONNOLLY.
Comptroller.

Department of Finance, Comptroller's Office,
New York, Dec 30, 1869.

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REPROACH.

Fierce the sea is, and fickle if fair.
So they say of it. So let it be
But did ever the landsman's languor check
The seaman's pride in his dancing deck?
Or did ever the helmsman, whose home is there,
In place of his own true hand and eye,
Trust the ploughman's skill, when the sea ran high,
And submit to a landsman's usurpature?
No! For the seaman loveth the sea,
And knoweth its nature.

Peril there is on the mountain peak,
When headlong tumble the turbulent rills.
But did ever the lowland shepherd's fear
Daunt the heart of the mountaineer?
Or did ever the hill-born hunter seek,
When the snowdrift, sweeping the mountain wide,
Flew fast and fierce, for a lowland guide
To track the path of a mountain creature?
No! For the huntsman loveth the hills,
And knoweth their nature.

Then to whom shall the sailor for counsel go,
Thro' the violent water his bark to steer?
Or what, thro' the ice and the falling snow,
May guide the foot of the mountaineer?
Hath the huntsman heed of the pastoral trills
Which the shepherd pipes to his flocks on the lea?
Or the seaman faith in the fear that fills
The landsman's babbling prate? Not he!
For the heights and the depths have their ways and wills,
Which they must learn who their lords would be;
And the highlander studies and trusts the hills,
As the mariner studies and trusts the sea.

But, O my love, I am thine in vain,
If thou trustest me not! And, oh! why has thou ta'en
Counsel not of my nature nor thine
How a woman should deal with this heart of mine?
The seaman the sea doth trust,
And the huntsman the hills. But thou,
Thou that hast known me, dost
Trust those that I scorn to know
For the knowledge of me;
Who have been thine own
In vain, if by thee
I be still unknown.

ADRIFT WITH A VENGEANCE.

A TALE.

BY THE EDITOR.

CHAPTER FOURTH.—A CASE OF SUSPENDED ANIMATION.

I was sitting alone in the kitchen, at about half-past nine o'clock, one evening in April, when I heard a vehicle stop in front of the private door of the stone building. Mr. Bangs had just gone out, and his mother had not returned from a visit to a dying brother. There was a ring of the bell, and I promptly answered it.

"Is Mr. Bangs within?" asked a tall, gaunt man, whom I at once recognised as "Old Tom," of the Medical College—one whose duty it was to procure subjects from the hospital for the dissecting-room, and who had been known to express himself in strong language when patients did not die fast enough to supply the requirements of the students. He was even said to have remarked to some of the former, whom he considered dilatory in dying, "I thought we should have had you before this," and considered it something of a joke.

"I've a sack of potatoes here for him," said Tom; "I guess I can leave it all the same," and with the assistance of the driver of the cart I saw standing at the door, he carried it into the house.

The door opening into the yard, which communicated with the rest of the building, was locked, and Mr. Bangs had taken the key with him; so at my suggestion, they laid the sack in a closet, adjoining the kitchen, and then went away. The arrival of a sack of potatoes was a thing that had never happened before in my time, and I wondered what could be the reason of it; and finally concluded that they were a present. But, said I to myself, there must be something besides potatoes in the sack; perhaps a flitch of bacon—who knows? And my mouth began to water at the prospect of high living. There were certain angularities about the sack which potatoes would have been very unlikely to produce; and, therefore, as soon as the men had taken their departure, I proceeded to satisfy my curiosity by feeling its contents from the outside. To my surprise, I found no round substances like potatoes, but something very like a flitch of bacon, or even a whole pig. I began to think that some one had sent Mrs. Bangs a whole hog from the country, but a moment afterwards my hand came in contact with a nose unusually prominent, as I thought, for a pig. Just then the cord with which the mouth of the sack had been fastened, gave way under my efforts to insert my hand, and almost simultaneously I felt a movement of the heavy substance within, which was followed by a slight groan, as human as any thing I had ever heard before; and looking through the opening in the mouth of the sack, I beheld a human face. I was horror-struck, and shrank back in terror. Another groan and another movement of the sack, and I became assured that the body was alive. I moved away into the opposite corner of the kitchen, hesitating what I should do, or where I should go, when I heard another and more violent movement, and peeping stealthily into the closet, from where I stood, I saw the head and face of a man projecting through the mouth of the sack. There was no mistaking the sex, for the face was heavily bearded and moustached. The mouth opened, and the words, "O LORD JESUS!" were uttered in a faint tremulous tone. The man was conscious, and I felt my courage return, but I was still afraid to approach. In a few moments I heard a struggle, as if he was trying to escape from the sack, and I ran in fear to the private door, fronting on the street. I opened it, and then slowly and noiselessly retraced my steps down the lobby to the kitchen, and peeped in. I saw nothing of the man, but heard a deep, long-drawn sigh, and then a sound as of one gasping for life. I was trembling with agitation, but still anxious to help my unfortunate fellow-being. Having left the street-door open, I felt emboldened and venturesome, like a general who knows that he has a line of retreat open; and I cautiously advanced nearly into the middle of the kitchen, which directly faced the street-door. Then I made an effort to be brave, and called out, "Mister! heigh! you in the closet!" My breath failed me, my heart palpitated, and I felt a strange nervous thrill through my whole system, which was followed by a shudder. I receded, and again advanced, and spoke louder than before. This time it was: "Heigh! what can I do for you? Heigh! you in the closet!" But there was no response. Suddenly I made a desperate effort at resolution, and seizing the candle which burned on the table I rushed forward with it to the closet. There I was riveted to the spot by the wild eyes of a naked figure crouching near the sack, from which it had just emerged. Never shall I forget that strange, appealing glance—that sad imploring, almost maniacal look. My humanity prompted me to aid the mysterious stranger, but my physical courage was unequal to the shock. So far as I could see, he was short in stature, dark in complexion, and apparently not more than forty years of age. I began to trace hideous lines in the countenance before me, to conjure up a thousand terrors. I recoiled in panic, and overcome with confusion. The candlestick fell from my hand, and I rushed from the kitchen with a cry of alarm, and ran, I knew not why, up the stairs adjoining the door, instead of down the lobby into the street. At the moment, I seemed to be escaping from something that could follow me into the street, but not up the stairs. I soon discovered my mistake, for the stairs began to creak; and through the darkness I saw the outline of an approaching figure. Tremblingly I shrunk into my room, and threw myself on the bed. The figure entered, and drew nearer; and with it my pulse quickened, and my excitement increased. My skin was wet, my extremities cold, my face flushed. Again I shuddered, and uttered a mute prayer to GOD.

But I had not been many moments there when a thrill of terror shook me from head to foot, at the touch of an icy hand. I cried aloud, and struggled to rise, but the strange man had clutched me by the legs, and I sank back exhausted. At that moment, to my great relief, he commenced sobbing.

"Let me go, let me go!" I shouted, trying to shake him off. "Oh! leave me! leave me!"

"Ah! good executioner, good executioner! have mercy upon me!" implored the naked figure, in a hoarse, rattling tone.

The words startled me, and I began to think that he had been brought from the lunatic asylum, where he had feigned death, or fallen into a trance. My fortitude, nevertheless, returned with the appeal to me for mercy, and I said timidly: "What can I do for you? Would you like a drink of water?"

"Where am I?" asked the man.

"You're in the medical building," I replied.

"Medical building—am I? What for? Where is it? Am I to be dissected?"

"I don't know; I hope not," said I, feeling afraid that my interlocutor might suddenly conceive the idea that I was an obstacle to his escape, and make an attempt upon my life.

"Is this Boston?"

"Yes."

"Is there any one about—any one watching?"

"There will be in a minute or two," I replied, in dread of an attack.

"Don't betray me—will you?" said he, in apparent anxiety to communicate a secret, and get me to aid him in his plans.

"No," I replied, "I'll not tell any body.

Then there came the startling whisper; "*I'm the man that was hanged!*"

"When? this afternoon?" I ejaculated in amazement, for I knew that a pirate had been executed at two o'clock at the county jail, and that Mr. Bangs had been present as a spectator.

"I don't know when, but it can't be long since. Can you get me some clothes to put on without exposing me? If I'm found alive, they'll hang me over again, sure."

I hardly knew how to act at this juncture, between dread of the man in such a desperate position, and of both Mr. and Mrs. Bangs, if I complied with the request. I would, I thought, not only be severely flogged, but run the risk of being handed over to the police, and possibly hanged myself, if I gave away any of the librarian's old clothes.

"Strike a light," said the stranger, in the tone of one who was determined to carry out his purpose.

"I'll go down stairs and get one," said I, and I darted out of the room, and down-stairs into the kitchen, and very soon returned with a lighted candle, which I placed on the top of a set of drawers in the bed-room, near the door.

"Where are the clothes?" asked the man, whose neck I now perceived to be swollen and excoriated.

"Mr. Bangs's clothes are in the other room—no one's there."

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Comptroller.

Department of Finance, Comptroller's Office,
New York, Dec 30, 1869.

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New York, Jan. 4, 1870.

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Department of TAXES AND ASSESSMENTS,
No. 32 Chambers Street,
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A SEA-CHANGE.

A spacious grave, the boundless sea,
O vanished friend containeth thee;
Tempests will chant thy dirge;
The ocean bird, on airy wing,
A lullaby for thee shall sing
To the responsive surge.

Far in the bosom of the deep,
Star-splendid eyes o'er-watch thy sleep,
And Heaven all tranquil smiles:
Large tides of love moon-drawn appear,
And lead thee round the watery sphere,
Where gleam the golden isles.

Thou sailest undeterred and free—
The storm, the calm, alike to thee;
Earth's farthest shores are thine.
A sealed casket of content,
Thou goest till the years be spent,
Dead, but oh! still divine.

Companionship thou lackest not:
The sea hath scarce one lonely spot;
The lifeless throng its halls,
With living weed around them furled,
Or circumnavigate the world,
In silence that appals.

Toss on thy course my solemn friend—
Toss on, unspeaking to the end,
With peace upon thy brow;
We who live here, and dream we know
Of all above and all below,
Are not so wise as thou.

And we shall meet, pale wanderer, yet,
When Death his seal on me has set,
And opening heaven I see:
Now far across the foam I fling
The spirit of the song I sing
In faint farewells to thee.

ADRIFT WITH A VENGEANCE.

A TALE.

BY THE EDITOR.

CHAPTER FIFTH—THE FATAL STRUGGLE.

Mr. Flint, the curator, and Mr. Bangs, the librarian, quarrelled about money matters. The former maintained that he was entitled to seventy-five dollars more than the other was willing to allow; and in consequence of this disagreement, the curator refused to continue his labors any further, and went abroad denouncing him as a cheat, and uttering threats.

He called at the building repeatedly to demand what he considered his due, and was invariably violent in his language.

On one memorable Saturday, when Mr. Bangs was eating his homely dinner, at the kitchen table, the bell of the hall-door rang, and I ran to open it, and admitted Mr. Flint.

"Is Mr. Bangs in the library?"

"No; he's eating his dinner."

"Tell him I want to see him."

I delivered the message, and Mr. Bangs returned the reply, that he was engaged, and had no time to see him.

"No time, eh!" repeated the curator, grinding his teeth.

"Is Mrs. Bangs with him?"

"No; she's gone to market."

"Then I'll go and have a talk with him," and he started forward with gleaming eyes to compel an interview.

"I've come for that seventy-five dollars," he said, with an air of great determination, when he arrived in the presence of Mr. Bangs.

"I don't want to have anything more to say to you about that. I've done all that I intend to do," replied the latter, indignant at the intrusion.

High words arose, in the midst of which the curator seized the librarian by the coat-collar, and forced him against the kitchen wall. A struggle ensued, and both men grabbed at each other's throats, and fell together.

"Give me the poker!" shouted Mr. Bangs, trying to overpower his adversary by choking him. The other made a desperate effort to escape from his clutches, but before he succeeded I had obeyed the librarian's call. To my intense horror, no sooner had he grasped the poker with his left hand, while he held on to the throat with his right, than he plunged it deep into the socket of one of the curator's eyes, and then with brutal fierceness he withdrew it, and ran it into the other. The struggle was over that very minute, and when the librarian released his grasp of the throat there was not a movement to indicate that the curator was alive.

The face of Mr. Bangs was livid with excitement and rage, and his agitation was so great that his knees knocked together when he attempted to stand; and overcome with a violent tremor, he was compelled to sit down.

Half-an-hour elapsed, and still the body showed no signs of returning animation. "I think he's dead," I said; and I stood in fear of being implicated in the crime of murder. There was a ring of the hall-door bell, and I ran to open it and admitted a member of the library. Then I returned to the kitchen, and found Mr. Bangs leaning over the corpse, and putting his ear to the heart, at the same time that he felt the wrist.

There was no pulse.

The private door-bell rang.

"Go and see who that is," said he, "and let no one in but Mrs. Bangs."

I went into the parlor, and peeping through the window, saw no one but her at the door. I opened it, and she flew at me for not admitting her sooner; and walking straight into the kitchen, entered the presence of death.

"GOD bless my soul and body, what's the matter, now?" she exclaimed. "I never go out but what something goes wrong before I get back."

"Hush!" and her son tried to awe her into silence.

She saw the figure on the floor, but it was some minutes before she discovered that it was the dead body of Mr. Flint, and that her son was his murderer.

Mr. Bangs was in great distress, and consulted his mother as to the course it would be best to pursue.

"It will never do to let it be known. It might go hard with me," he reasoned; "and at the best we'd have to leave the building."

"What made you let him into the kitchen?" demanded Mrs. Bangs.

"How could I help it, mother—Washington let him in, and he followed him in spite of my message?"

"Ah! that young fiend is at the bottom of every thing that's bad," and she cast a threatening look at me. "If," she continued, "he breathes a word about this to any living soul, I'll break every bone in his body."

The consoling words had no sooner escaped her lips than she said: "Well, Robert, what are you going to do? It won't do to leave the dead body here, lying right in my way."

"Well, what am I to do?" asked Mr. Bangs, perplexed and irresolute.

"Do what you like," said his mother, "only take it into the laboratory, or somewhere out of my sight."

"Give me something for a cover, then," said the son—"a sheet will do;" and when this was thrown loosely over the corpse, I assisted him to carry it into the laboratory. The latter was a dark room, opening into the passage connecting the main building with that part of it occupied by the Bangs's. It was on the ground-floor, and communicated with the steep back-yard into which one of the windows of the preparation-room opened.

There I left Mr. Bangs alone with the dead man, and returned to the kitchen, to wash up the "dinner things." Late in the afternoon he came to his mother, and told her to take care of the building while he went down-town. He had not been gone more than an hour and a half when he returned, with a cart, containing a cask weighing probably between sixty and seventy pounds, marked "Potash," which the driver delivered at the private entrance of the building, and Mr. Bangs with his own hands afterwards rolled to the laboratory-door. There he drew from his pocket a key, and unlocked it, and the man and the cask entered the room together. The corpse was still lying on the floor, gradually becoming stiff and cold.

There was a large iron boiler, with a fire-place underneath, fixed against the wall in one corner of the room nearest the yard. It was used by the woman who cleaned the building for warming the water for washing and scrubbing purposes. Into this Mr. Bangs put the whole contents of the cask, and then turned the tap above, and allowed it to run till the boiler was half-full: after which he made a fire.

"Remember, Washington, you must not say a word about Mr. Flint having been here to-day, to a living soul."

"No; I'll not say a word," was my reply.

After he had cut and dragged the clothes off his victim, he said: "Take hold of his feet, now, I want to lift him up." I obeyed, reluctantly; and Mr. Bangs raised the head and shoulders, till they rested against the edge of the boiler. Then he tried to twist the inflexible trunk into a crescent shape, and bend the limbs at the joints so that he could put the whole mass into the boiler at once; but the body was too rigid to allow of this. He seemed puzzled for a moment whether to cut up the corpse, to make it fit in, or leave the legs projecting out; but he quickly decided upon the latter, and to my inexpressible horror pushed the body, head foremost, into the solution, which was now warm. Having stuffed the dead man's clothes, and the staves of the potash-cask into the fire, he left the caustic to do its work. The legs projecting out of the boiling solution, presented a sickening spectacle, from which I was glad to escape.

Mr. Bangs left the room, locking the door and carrying the key with him. He returned in half-an-hour, and fed the fire; and the solution having already softened the flesh, he found no difficulty in pushing the whole of the body into the boiler,

I was surprised at the calmness which had followed his recent agitation, and still more at the cold cruelty of an observation that fell from his lips, in the midst of a scene so full of horror. Who could imagine any thing more heartless and flippant at such a time, than: "These are melting moments, as the sugar said to the tea!" But Mr. Bangs uttered it in allusion to the dissolving body of the man he had murdered.

In three hours more he entered the room again, candle in hand, and found all that was mortal of the curator dissolved, and nothing remaining in the boiler but the solution, which had changed to a brown, saponaceous liquid. Not a particle of bone or muscle, flesh or skin; not a tooth or finger-nail remained. The whole man had melted away.

He lost no time in carrying the fluid—a jug full at a time—to the mouth of the cesspool in the yard, down which he poured it; and very soon the boiler was empty.

After this he returned to the kitchen, where he found his

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RICHARD B. CONNOLLY,
Comptroller.

Department of Finance, Comptroller's Office,
New York, Dec 30, 1869.

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New York, Jan. 4, 1870.

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THOMAS E. WALKER, Treasurer.

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JAMES GILMORE, SECRETARY.

Department of TAXES AND ASSESSMENTS,
No. 32 Chambers Street,
New York, January 3, 1870.

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LOVE.

O love, to-day we found a way
  To be as happy as the hours:
We climb'd the hill, to where the still
  Grey rocks smile with the flowers.
The soft wind's breath, the sea beneath,
  They made for us a pleasant sound:
With love's words low, made tenderer so,
  The happy hours were crown'd.

Love is so strange, with wane and change,
  His mood is subtle as the air:
Through long vague years of joy and tears,
  You never looked so fair.
I never knew your eyes more blue,
  Your voice flow with so sweet a tone.
Full of my bliss, I know this is
  The happiest day we've known.

To-morrow, then, we'll find again
  Those rocks between the sea and sky!
To-morrow will prove happier still!
  Nay, love, to-day, good-bye.
We'll let love rest thus at its best,
  We will not dare to tempt delight:
I kiss your brow, and we'll part now:
  Dear love, good-bye, good-night.

ADRIFT WITH A VENGEANCE.

A TALE.

BY THE EDITOR.

CHAPTER SIXTH.—I BEGIN THE WORLD ON MY OWN ACCOUNT.

The dread of sharing the fate of the curator increased upon me with the lapse of time. The idea of being dissolved in the large boiler, like a lump of sugar in a cup of tea, haunted me day and night; and once I awoke in terror from a dream in which I felt myself plunged, head foremost, into a steaming solution of potash. I knew that my knowledge of the murder made my existence dangerous to the librarian, and I harbored the belief that the time might come, when in order to guard against the possibility of my divulging his crime, he would not hesitate to repeat it. Imagine therefore my feelings!

"If you ever breathe a word of that," threatened Mrs. Bangs, "I'll tear you limb from limb; I'll make cat's meat of you; you'll never live to tell another tale"—and she flew at me with a frying-pan, by way of making a deep impression upon me, physically and mentally.

"Oh, I won't! I won't!" I exclaimed in fear and trepidation, at the same time endeavoring to escape from the assault; but the next moment I staggered under a blow that made me lean against the kitchen-door for support, while the floor seemed to heave beneath me, and the walls to swim round. My first vague impression, after partially recovering from the shock, was that my skull was fractured. My head ached violently where it had been struck; and, added to extreme dimness of vision, all the colors of the rainbow danced before my eyes. A frightful faintness and a fear of being struck again overcame me, and I sank involuntarily to the ground, where I lay prostrate and shuddering. I was slightly aroused from a lethargy that was stealing over me by a violent kick, which was repeated. I thereupon made a feeble but desperate attempt to rise, in which, however, I failed. After that I became unconscious; and when next restored to reason, I was lying in the narrow yard leading to the main building, with my clothes, face and hair dripping wet, a bucket of water having been thrown into my face by Mrs. Bangs in order to hasten my recovery. I was light-headed and weak, and unable to walk steadily for a few days after this; and I looked forward with melancholy pleasure to the hospitable grave. I felt as if the top of my head had been crushed in, and that congestion of the brain would soon terminate my sufferings. But I nevertheless recovered my health gradually, as I had done from previous attacks of the kind—for since my first entry into the building, my cranium had seldom been without bumps not developed by nature or education, and unknown to the phrenologist; and it was a common thing for Mrs. Bangs to say, as she struck me on the head with a poker or broomstick, "There's another lump for you, you wretch"—meaning one of the afore-mentioned bumps.

It was not many weeks after this, and on a sunny morning in September, that I left the stone-building on an errand from which I never returned, doubtless leaving both Mr. and Mrs. Bangs in a quandary as to the cause of my unexpected disappearance. Making my way to East-Boston, without a single regret at the course I was about to adopt, I went from ship to ship seeking a place as cabin boy, for the sake of going to sea—that great refuge of dissatisfied youth. I had walked many hours, and spoken to many people, before I came to a schooner loading for New-York, to the master of which I addressed myself. I told him that I was in search of my father, and that I believed he was in New-York. I asked him to take me on board, and after some hesitation and questioning, he assented.

I was thereupon sent forward to assist in the galley, and was otherwise made generally useful about the vessel, which sailed on the day after I joined her.

I could imagine the indignation which Mrs. Bangs displayed as the day went by and I failed to come back, and I know that I enjoyed the idea of her vexation at my taking French leave at last. Astronomically I was no longer a fixed star, but a comet and I was disposed to be erratic.

I pictured her to myself in a state of fury, thus talking to the librarian: "That young wretch has got into some mischief and been taken up by the police, depend on it. Oh! he's the worst torment ever any poor soul had in a house. I shouldn't wonder, now, if he goes and tells all about that potash business. What a fool you were, Robert—what a fool you were, I say—to let that boy know any thing about it. Why, how could you help it, do you say? What need was there of getting him to help you to do what you did with the body? Yes, I shouldn't wonder if he goes and turns State's evidence against us, and we were both hung. Put on your hat, man, and go to the station-house and see if he's there; what's the use of standing there, staring. I wish we'd poisoned the young fiend, and got him out of the way before this. And I'll do it, too, if ever he comes back here—and I hope to the Lord he may."

I was eager to leave the schooner after her arrival at the Empire City, and so escape the rude hardships of a life for which I was physically unfitted. I felt glad when I found myself in the busy streets, which I fondly hoped would lead me to a better home than I had found in Boston; and I walked cheerfully along, hoping that something would turn up to my advantage, or manna be rained down to me from heaven. Meanwhile I knew not how I should get my next meal, or where I should lay my head on the coming night, and my only trust was in Providence. As the day advanced and I became tired and hungry, the enthusiasm I had felt on stepping ashore gradually diminished, and hope gave way to dejection as the sun sank grandly in the west, and the sky darkened at the approach of night. The sidewalks were filled with home-returning multitudes, and so were the cars and omnibuses. But for me there was no such place as home. I was alone upon the tide of life, alas!—adrift on an inhospitable world. To be alone and friendless, and penniless and houseless, in a great city, is to be alone indeed. Civilization is cruel—heartless; and Christian charity, that rarest of virtues, can hardly be said to be one of its component parts. Where could I turn for relief? To have asked for food or shelter would have been to beg, and to have earned for myself the contempt which all beggars have to suffer. But I was too proud to beg; I would rather have gone into a baker's shop, and stolen a crust, feeling that I was justified by necessity, than to have appealed to the cold charity of a world which had only bequeathed to me a life of misery. God would have been my judge, speaking through my conscience in such a case, and I should have been acquitted. But where Man is the accuser, God and conscience are too often ignored.

Why, I asked, should I have been born to suffer, when millions around me lived in perennial ease and luxury? Why, in a country whose written Constitution declares that all men are born free and equal, should I have met with so cruel a fate? Where was the much-vaunted equality of republicans? Was I not a republican, and was I a greater sinner than my more fortunate neighbors? I failed to penetrate the mystery of society. But it seemed to me, that if I had been born a North-American Indian, instead of a citizen of the United States of America, it would have been better for me. The primeval wilderness would then have furnished all that my necessities required, and without price. Nature would have supplied my simple wants, and to take would not have been to steal. Mammon would not have been the god which my people worshipped; money would not have been the *summum bonum* of their existence, the *ultima thule* of all their efforts; and petty larceny, embezzlement, forgery, and all the other crimes to which money has given rise, would have been happily unknown.

Strange reflections, it may be thought, for a boy hardly fourteen! But be it remembered, that though young in years, I was old in sad experience. I had been cradled in adversity, schooled in misery, and fed upon contumely and bitterness that had filled my heart, and now overflowed in gall. And these were only thoughts—thoughts that flitted vaguely through an understanding quickened by pain, and ripened by early familiarity with hardship. I could not, then, have reduced them to the language I now employ; but what I now say is what I then thought.

Wearily I walked the streets, reflecting upon the past and speculating upon the future. From the Past I was glad to escape; and yet from the Future, I shrank timidly and sorrowfully, so dismal did it appear. Although schooled so deeply in a certain kind of suffering, and inured to privation, I was almost a stranger to rude contact with the outer world. I had hitherto led a life of comparative seclusion, but now I was entering upon a new experience, and one not likely to be less painful than the other, only differing in kind. I was not callous; my sensibilities were not blunted; I was not lost to a sense of shame; nay, I was far more acutely sensitive than most boys of my age. It would, perhaps, have been better for me if my nervous organization had been less fine, and if nature, which had cast my lot in thorny places, had rendered me less vulnerable to the stings and arrows of outrageous fortune. My susceptibility aggravated the effect of my misfortunes, and intensified my grief.

Seeing no prospect of food or shelter ashore, I retraced my steps reluctantly to the schooner, which lay alongside a pier in the East River; but I was told that there was no room for me there, and the master was absent, ashore, for the night. Some crackers were given to me, however, and with these I walked away, I knew not whither. Like Benjamin Franklin, with his penny-roll, I ate my frugal meal as I passed along; and if it was too plentifully moistened by my tears, it was because I could

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INTEREST ON CITY STOCKS.—THE INTEREST on the bonds and stocks of the Corporation of the City of New York due Feb. 1, 1870, will be paid on that day by Peter B. Sweeny, Esq., Chamberlain of the City, at his office in the New Court House.

The transfer books will be closed TUESDAY, Jan. 4, 1870.

RICHARD B. CONNOLLY,
Comptroller.

Department of Finance, Comptroller's Office,
New York, Dec 30, 1869.

OFFICE OF THE
ILLINOIS CENTRAL RAILROAD CO.
New York, Jan. 4, 1870.

A DIVIDEND OF FIVE PER CENT. IN CASH, FREE OF Government tax, has been declared by the Board of Directors of this company, payable on the 1st day of February next, to the holders of full-paid shares registered at the close of the 17th day of January inst., after which date and until the 5th day of February next the transfer books will be closed.

THOMAS E. WALKER, Treasurer.

OFFICE OF THE HAMILTON FIRE INSURANCE COMPANY, No. 11 **Wall Street,** NEW YORK, January 5, 1870.—The Board of Directors have this day declared a semi-annual dividend of six (6) PER CENT., free of Government tax.

JAMES GILMORE, SECRETARY.

Department of TAXES AND ASSESSMENTS,
No. 32 Chambers Street,
New York, January 3, 1870.

NOTICE IS HEREBY GIVEN to all persons that the Assessment Rolls of the Real and Personal Estate of the City and County of New York, for the year 1870, will be open for inspection and revision on and after Monday, January 10th, 1870, and will remain open till the 30th day of April, 1870, inclusive, for the correction of errors and the equalization of the assessments of the aforesaid real and personal estate of the City and County of New York. All persons believing themselves to be aggrieved must make application to the Commissioners during the period above mentioned, in order to obtain the relief provided by law.

WM. H. KING,
GEO. H. ANDREWS,
THOS. J. CREAMER,
NATHANIEL SANDS,
Commissioners of Taxes and Assessments.

REPORT OF THE CONDITION OF THE NATIONAL BANK OF THE COMMONWEALTH, IN THE CITY OF NEW YORK, STATE OF NEW YORK, at close of business, on the 22nd day of January, 1870.

RESOURCES.

Loans and discounts		$2,018,274 14
Overdrafts		9,311 90
United States bonds to secure circulation		290,000 00
United States bonds and securities on hand		80,000 00
Other Stocks and Bonds		287,899 76
Due from National Banks		190,531 19
Due from other banks and bankers		9,969 99
Banking house		191,503 15
Current expenses		1,867 22
Taxes paid		24,620 13
Premiums		7,331 11
Checks and other Cash items		60,973 00
Exchanges for Clearing House		5,357,721 05
Bills of other national banks		5,459 00
Bills of State Banks		6,355 00
Fractional currency, (including nickels)		760 69
Specie, viz: Coin	$795 00	
Gold Treasury notes	130,000 00	—130,795 00
Legal-tender notes		898,237 00
Clearing House Certificates		165,000 00
Three per cent. certificates		10,000 00
Total		$9,746,609 33

LIABILITIES.

Capital stock paid in		$750,000 00
Surplus fund		67,735 89
Discount	4,568 82	
Exchange	24 23	
Interest	111 56	
Profit and loss	67,171 95	—71,876 57
National bank circulation outstanding		222,000 00
State Bank Circulation, outstanding		7,127 00
Dividends unpaid		8,201 14
Individual deposits	3,076,421 19	
Certified checks	4,486,202 68	
Cashier's checks outstanding	7 904 95	—7,570,528 82
Due to National banks		588 121 21
Due to other banks and bankers		461.018 70
Total		$9,746,609 33

I, EDWARD HAIGHT, President of the National Bank of the Commonwealth, in the City of New York, and State of New York, do solemnly swear that the above statement is true to the best of my knowledge and belief,

EDWARD HAIGHT, President.

Correct—attest:
G. REYNAND, Jr.
B. J. HOWLAND, } Directors.
P. N. SPOFFORD,

State of New York, County of New York: Sworn to and subscribed before me this First day of February, 1870.

GEORGE H. CAREY, Notary Public,
City and County of New York.

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KINAHAN CORNWALLIS,
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ADIEU.

Shall you not love me, sweet,
With rich soft hair and fair,
As we sit with the sands at our feet,
And breathe the glad salt air?

You look in my face and laugh,
With your little light laugh and sweet;
Ah! you smile for the worthless chaff
When you have stolen the wheat.

You smile for our old young days,
And cry, with a laugh, "Forget."
Forget you our love's delays
With my kiss on your cheek still wet?

Shall your heart not utter a sigh,
Nor the blood thereof quickens its pace?
'Tis hard as the glance of your eye,
And cold as your marble face.

Yet bend low your head, sweet fair,
Let me kiss the small veins and blue,
Let my hot lips burn thine eyes and hair,
As they bid for ever "Adieu."

ADRIFT WITH A VENGEANCE.

A TALE.

BY THE EDITOR.

CHAPTER VII.—I FOLLOW THE FASHION, AND GO TO EUROPE.

With a feeling of dread and excitement, I hurried along the narrow passages and down the intricate stairway of the Old Brewery, till I came to the street. Then I began to breathe freely; but the melancholy spectacle from which I had just retreated, haunted me like a terrible dream. Death locked in the arms of death! I shuddered at the thought.

The neighborhood was already astir; and by the gray of the sky and the slanting rays of the sun, I judged it to be about six o'clock. I stood for a few moments irresolute as to what I should do next, fearing that if I divulged my knowledge of the deaths I should get into fresh trouble. The latter feeling prevailed, and I walked away with a sense of relief at leaving behind me a spot, the features of which had by this time become repulsive to me.

I had lost hope of doing any good for myself in New-York, and in my desolation I longed to flee away. Therefore the desire to go to sea—my only refuge—again took possession of me, and I directed my footsteps towards the forest of masts that towered skyward from the wooden piers of the East River. I knew that in seeking a life on the ocean wave I was courting hardship, and voluntarily making myself a galley-slave. But ashore the prospect appeared little better than afloat; and the evils with which I had already to contend, left me in little fear of those others to which in my extremity I might fly. Youth has every where to suffer; and the life of boys up to eighteen is one of perpetual humiliation. It seemed to me that there was no way of escaping the martyrdom common to my age, sex and poverty, and whether I suffered a little more or less than my fellows, after I had suffered so much already, was a matter of little consequence to me—and certainly of none whatever to the world.

Therefore see me a successful candidate for the floggings which every boy who goes to sea as a sailor inevitably gets. The ship-master, who responded to my appeal by consenting to take me, was a hard, gutta-percha-colored man, with a face ploughed with wrinkles that ran like rivers across a continent. He had a voice as hearse as the tones usually heard through a speaking-trumpet, and an eye remarkably like what I imagined a vulture's to be. The lower part of one of his checks was thrown somewhat out of shape by what I discovered to be an enormous plug of tobacco; and from his stern, distorted mouth there rained a shower of tobacco-juice. He was six feet high, but excessively slop-built, gaunt, awkward and stooping. He had feet considerably more than a foot long, and nearly half as broad—which he doubtless found a capital steadying apparatus in a gale of wind; but nature, which had been so lavish of her abundance to him in this respect, as if in a sudden fit of economy, had blessed him only with a very small head, and a forehead so low that when he laughed—and he did laugh sometimes like a hyena, with the scream of a parrot as an accompaniment—he could hardly be said to have any forehead whatever. He had no perceptible throat, but a good deal of black hair, which projected like a bowsprit between the sharp points of a collar so open in front that it seemed to have been made to reach from ear to ear only. His teeth were hollowed out, and broken here and there like rocks, and of a burnt-sienna color; and his nose was deeply indented across the bridge, thus greatly disfiguring a countenance which had never any pretensions to beauty. He was a Kentuckian by birth, and unfortunately addicted to strong language as well as strong waters—his oaths extending to indefinite length, and his potations to an equally indefinite quantity. When he raised his voice, in command, he spoke with the force of a sledge-hammer on an anvil; and if he observed the slightest hesitation or incompetency in carrying his orders into execution, he followed them up by throwing belaying-pins or other harmless missiles, at the objects of his virtuous indignation. His garments hung about him with an appearance of perfect losseness; and his striped pantaloons were the envy of the negro cook, Sambo, who rejoiced in the title of "doctor," and held perpetual carnival in the galley. A great man on his own deck, like all sea-captains, was Captain Whittlestick of the barque "Skimmer of the Seas," bound for Liverpool with passengers and cargo.

During the voyage I was kicked and cuffed unmercifully; but I endured it heroically, for it was part of my creed never to say die. Nevertheless when the ship reached port, I was glad to leave her and go in search of better fortune ashore.

It was a dark November day when I landed. The atmosphere was foggy, and the streets smoky, muddy, and full of noise, bustle, sailors, orange-girls, and Irish emigrants. When I came to the Clarence Dock gate, I saw a crowd of these last—the men clad in damp ragged frieze, damaged hats, perforated stockings, knee-breeches and brogans, and all armed with the invariable shillaly supporting a bundle across the shoulder; while the women, with tanned and freckled faces, were bonnetless and playful. They had just arrived by an Irish steamer, on the deck of which they had spent the night, in company with numerous sheep, pigs, horses, and horned cattle.

Loaded wagons and bawling carters moved about in seemingly inextricable confusion; stray cattle ran to and fro, and were as rapidly pursued and overtaken by gangs of drovers; dense volumes of smoke ascended from half-a-dozen steamers in the dock; bells were ringing for the outward-bound to get aboard; hackney-cars threaded their way in all directions; and passengers and badged porters rushed about wildly.

Jingling lorrys, laden with produce from all parts of the globe, moved past me up and down the Waterloo Road. For miles, north and south of me, extended the great docks of the great sea-gate of England. Into these cotton poured from the wide valley of the Mississippi, the flowery shores of the Amazon, the irrigated soil of Egypt, the burning plains of Hindostan; wool from thirty different countries scattered round the temperate zones of the earth; hides from the wide tracts of South-America, and the high lands of India; provisions from the pastures of Ohio; grain from the banks of the St. Lawrence, the Delaware, the Loire, the Elbe, the Vistula, the Danube, and the Don; oil from the olive-woods of Italy, the palm-groves of Africa, the plains of Belgium, the floating ice of Newfoundland, and the depths of the Arctic seas; copper and silver ore to be smelted with the coal of St. Helen's, from Mexico, Chili and Peru; coffee from Ceylon and Costa Rica; sugar from Georgia, the Carolinas, Mauritius, and the East and West Indies; rice from Alabama and Patna; jute from Bengal; mahogany from Honduras; rosewood from Brazil; guano from Peru; spices from the Malaccas; tobacco from Maryland; timber from the forests of New Brunswick and Canada; and a thousand other things from nearly as many different places.

As I advanced, huge boards and walls covered with [illegible]ming red and yellow placards, and foot-long letters, met my [illegible]w. Fast-sailing vessels seemed to be departing to all parts of [illegible] world, at all times; and the array of these was embarrassing if not bewildering. Was it wonderful that the first of these walls I came to seemed a kind of Pisgah from whence I gained a gratuitous sight of the whole world? I gazed from the placards to the ships, and forgetting the hardships I had suffered on my voyage across, longed to take the wings of another vessel to another clime. I read a romance in each of those wandering palaces of oak and iron, which every time they crossed the world, bore a crowd of men "precious as Cæsar and his fortunes" to those near him. How inviting I thought those steamers, with their polished decks and twilight cabins; and the sun-light dimpling the binnacle, and dancing merrily on the water, I can well remember.

I was without a dollar, a friend, or a home—but not without hope; and I walked until I was weary and foot-sore. Then with the approach of night my spirits drooped.

It was a little past eight o'clock when I found myself in a narrow, smoky street, half lost and hidden puzzle-like in a labyrinth of other equally dirty, narrow, and irregular thoroughfares, all filled alike with the same suffocating atmosphere. It was not far from the Nelson Dock. The inscription, "Good Dry Lodgings," rudely painted on a piece of board hanging by a cord from a nail, over a deep cellar made accessible by a steep flight of muddy and broken steps, caught my wandering eye. I was enabled to read it by a faint glimmer of light, which shone down upon it from a thin dip-candle burning near the window of the first floor above. I had been looking about me for a lodging for hours, so I lingered for a moment in front of this promised asylum, and gazed down the steep steps leading from the street to the dingy hive below, passing in their downward flight a window patched up with pieces of newspaper, and stuffed with rags and other substances equally opposed to the admission of day-light—if indeed the murkiness which pervaded that locality during any one of the twenty-four hours could be justly so called. I was still looking, in the endeavor to see into the cellar through the half-open door, when the figure of a man without a coat advanced and opened the door wide.

"Is it a lodgin' you want, my boy?" he asked in a true Tipperary key. It was the oasis in the wilderness—the first words that had been addressed to me since my arrival.

All the money I had was a British shilling and a few cent pieces, so it behooved me to practise economy; and the cellar was the kind of hotel best suited to my pocket, wretched as it evidently was.

I answered the question in the affirmative.

"Och then, my jewil, it's glad I'll be to have you; come down."

I accepted the invitation.

"Faith, I'm the model lodgin'-house-keeper, and it's myself can make you as comfortable as any man in Liverpool—and only charge ye fourpence a night for that same."

I found myself in the cellar, with firelight gleaming through the darkness.

"Threepence to him; shure he's only a boy," put in a weather-beaten woman who sat on something invisible—which afterwards turned out to be a lump of coal, near the fire—

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Department of TAXES AND ASSESSMENTS,
No. 32 Chambers Street,
New York, January 3, 1870.

NOTICE IS HEREBY GIVEN to all persons that the Assessment Rolls of the Real and Personal Estate of the City and County of New York, for the year 1870, will be open for inspection and revision on and after Monday, January 10th, 1870, and will remain open till the 30th day of April, 1870, inclusive, for the correction of errors and the equalization of the assessments of the aforesaid real and personal estate of the City and County of New York. All persons believing themselves to be aggrieved must make application to the Commissioners during the period above mentioned, in order to obtain the relief provided by law.

WM. H. KING,
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THOS. J. CREAMER,
NATHANIEL SANDS,
Commissioners of Taxes and Assessments.

Thirty-seventh Dividend.

WASHINGTON
INSURANCE COMPANY,
No. 172 BROADWAY,
NEW YORK, February 7, 1870.

CASH CAPITAL.....**$400,000 00**
CASH ASSETS, Feb. 1, 1870..... **805,697 92**
UNPAID LOSSES..... **4,300 00**

A DIVIDEND OF (8) EIGHT PER CENT. IS THIS DAY DECLARED, PAYABLE ON DEMAND IN CASH TO STOCKHOLDERS.

ALSO, An Interest Dividend of (6) **SIX** per cent. on outstanding Scrip payable First of April, in Cash.

ALSO, A Scrip Dividend of (50) **FIFTY** per cent. on the earned premiums of Policies entitled to participate in the profits for the year ending 31st January, 1870. The Scrip will be ready for delivery on and after the First of April next.

The remaining (50) FIFTY per cent. of the Scrip of 1863 will be redeemed on the First of April next, from which date interest thereon will cease.

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100 Pure Gold Watches,.....	"	12,000
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100 Solid Gold Chains,.....	"	3,000
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And other Gifts, valued at $52,000.

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TICKETS ONE DOLLAR.

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A GRAND MASONIC BALL,
under the auspices of
City Lodge, No. 408, F. and A. M.,
In Aid of Distressed Master Masons in Cuba,
will be given at the
ACADEMY OF MUSIC, FEBRUARY 15, 1870.

Two Grand Orchestras will be in attendance under the direction of
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Conductor of String Band, M. J. O'BRIEN.
Conductor of Military Band, J. MALLACH.

Tickets, admitting one gentleman and two ladies, $5, and entitling the holder to a chance in a $1,000 prize, now on exhibition in one of the windows of Brown and Spaulding's jewellery store, corner of Broadway and Prince street, can be procured from either of the Committee or from the following officers:—

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THE NEW YORK ALBION

A WEEKLY JOURNAL OF LITERATURE, ART, POLITICS, FINANCE, FIELD SPORTS, AND NEWS.

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OUR TRIP TO EGYPT AS GUESTS OF THE VICEROY AT THE OPENING OF THE SUEZ CANAL. Elisée Reclus (representing "Putnam's Magazine.")
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LITERATURE, SCIENCE, AND ART ABROAD. Bayard Taylor.
CURRENT EVENTS. F. B. Perkins.
PUBLISHERS' PROGRAMME. Note by the New Editor. Parke Godwin.

*** The Publishers ask special attention to the note of Mr. Parke Godwin, announcing that, with the April number, he will assume the responsible charge of Putnam's Magazine as Editor. They also refer to notable articles in the present number, including the picturesque and entertaining Trip to Egypt as Guests of the Viceroy.

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For Capital Stock	20,000 00	
For Rent, Profit on Sales of U. S. Bonds, and Discount on Claims	5,469 16	390,578 08
Total		$828,826 05
DISBURSEMENTS DURING 1869.		
For Claims by Death	$32,500 00	
For Dividends	29,436 80	
For Policies Purchased	31,963 11	
For Commissions, Taxes, Salaries, Medical Examinations, Advertising, Reinsurance and Printing	148,932 28	
For Office Expenses (including Furniture, &c)	21,746 01	264,578 20
Net Assets, January 1st, 1870		$564,247 85
INVESTED AS FOLLOWS.		
Cash in Bank and on hand	$20,072 60	
United States Bonds	43 800 00	
New York State and County Bonds	82,560 00	
Brooklyn City Bonds	3,020 00	
Loans on Policies	265,239 78	
Balances in course of transmission from Agents	124,602 22	
Bills receivable and all other property	24,953 25	$564,247 85
Add		
Interest accrued but not due	$11,993 80	
Premiums and Interest in hands of Agents for collection (30 days' grace not expired)	91,098 87	
Deferred Premiums	60,187 21	
Office Premiums due not paid (30 days' grace not expired)	5,048 61	
Rent accrued, Amount due from County of New York, and value of Reinsurances	10,632 90	178,967 39
Gross Assets, January 1, 1870		$743,215 24
Increase in Assets during 1869		$304,967 27

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RECORD OF PROGRESS.
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NOTICES OF THE PRESS.

The opening number exceeds in ability the best issues of any foreign review or magazine published [illegible] country.—[Rochester Democrat.

It is at once review, magazine, newspaper, and history, versatile and brilliant in execution, liberal and cosmopolitan in spirit, sound and satisfying in matter.—[Newark Advertiser.

In fact there is no periodical in the country which furnishes such a broad, comprehensive record of the great movements of men—[Chicago Journal.

The literary character of "Old and New" is of the first order, quiet, scholarly, cultivated, without that bold self-assertion and oracular affectation of manner which disfigures so much of the writing and criticism of the day.—[The Moravian.

Our copy has just reached us, but it is easy to see at a glance what a firm hold the magazine is going to take in New England.—[Worcester Evening Gazette.

It has awakened much interest by the variety and scholarship of the papers contained in the initial number, and by its closer approach to the critical publications of England and the Continent than we have almost ever had.—[Philadelphia American and Gazette.

The first claim to attention on the part of the February magazines is made by Mr. Hale's "Old and New," which is acknowledged to be better than the first—and yet the first was very successful. It is new, not only in appearance but in method and make-up—with plenty of short articles, and a great deal about matters that now interest people.—[Springfield Republican.

We like the appearance of "Old and New." The articles are all interesting and well written. Worthy of the best magazines ever published in this country.—[Albany Post.

Exhibits a breadth of reading and a depth and variety of culture quite beyond any of its rivals.—[Congregationalist.

"Old and New," the first number of which has just issued from the press, has the merit of individuality, it being unlike any other monthly published in this country.—[New York World.

Is is destined to be popular with students and thinkers.—[Commonwealth, N. Y.

The variety of its subjects is as remarkable as the skill and depth with which they are treated.—[Independent, New York.

The publication is one that is bound to commend itself to the reading public.—[National Republican.

It is rather a curious illustration of the cosmopolitan character which a magazine may attain, in our age of the world, that the authors in the February number of "Old and New," now going to press, send in their contributions from so wide an area. Four of the writers are from the State of New York; France, Washington, Rhode Island, Boston and Cambridge, have two each; and Wisconsin, Illinois, Ohio, Florida, New Hampshire, Philadelphia, Germany and Egypt, are each represented by a single author. There is little danger of local prejudice in a magazine which can show such an exhibit.—[Daily Advertiser.

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Department of Finance, Comptroller's Office, New York, March 8, 1870.

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City of New York, Department of Finance, Controller's office, May 26, 1870.

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"THE MYSTERY OF EDWIN DROOD,"

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June 27, 1870.

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THIRD RACE.—Monmouth Stakes, for all ages; subscription $50 p. p.; two and a half miles; twenty-one nominations; purse $1,500; $350 to second, and $150 to third.

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THIRD RACE.—Monmouth Stakes, for all ages; subscription $50 p. p.; two and a half miles; twenty-one nominations; purse $1,500; $350 to second, and $150 to third.

Second Day, Tuesday, August 2.

FIRST RACE.—The Mansion House Stake, for three-year-olds, to carry 110lbs.; two miles; subscription $50, p. p.; twenty-four nominations; purse $1,000, of which $200 to second.

SECOND RACE.—Purse $700, for all ages, to carry 100lbs.; one mile and a half.

THIRD RACE.—The Americus Club Purse $2,500, for all ages; heats of one mile, three in five; $1,750 to first, $500 to second, and $250 to third.

Third Day, Wednesday, August 3.

FIRST RACE.—Steeplechase Handicap, for all ages; about three miles, over a fair hunting course; purse $1,500; $300 to second, and $200 to third.

SECOND RACE.—West End Hotel (formerly Stetson House) Stakes, for two-year-olds, to carry 100lbs.; one mile; subscription $50, p. p.; thirty-one nominations; purse $1,000, of which $200 to second.

THIRD RACE.—Purse $1,000, for all ages; heats of two miles; $700 to first, $200 to second, and $100 to third.

Fourth Day, Thursday, August 4.

FIRST RACE.—The Robins Stakes, for three-year-olds, to carry 100lbs.; heats of two miles; subscription $50, p. p.; twenty-five nominations; purse $3,000; $700 to second, and $300 to third.

SECOND RACE.—Purse $700, for two year-olds; three fourths of a mile; the winner of West End Hotel Stakes to carry 5 lbs. extra.

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FOURTH RACE.—Gentlemen's Cup, for all ages, welter weights; one mile. The prize an elegant silver punch-bowl. Gentlemen riders.

Last Day, Saturday, August 6.

FIRST RACE.—A Handicap Hurdle, for all ages; over eight hurdles; two miles; purse $800; $200 to second, and $100 to third.

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The widow having determined to increase the rewards heretofore offered by me (in my Proclamation of July 29th,) and no result having yet been obtained, and suggestions having been made that the rewards were not sufficiently distributive or specific, the offers in the previous proclamation are hereby superseded by the following:

A REWARD of $30 000 will be paid for the arrest and conviction of the murderer of BENJAMIN NATHAN, who was killed in his house, No. 12 West Twenty-third Street, New York, on the morning of Friday, July 29th.

A REWARD of $1000 will be paid for the identification and recovery of each and every one of *Three Diamond Shirt Studs* which were taken from the clothing of the deceased on the night of the murder. Two of the diamonds weighed, together, 1. 1 2, 1-8, and 1-16 carats, and the other, a flat stone, showing nearly a surface of one carat, weighed 3-4 and 1-32. All three were mounted in skeleton settings, with spiral screws, but the color of the gold setting of the flat diamond was not so dark as the other two.

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Purse No. 2—$2 000 for horses that never beat 2:30; $1,200 to the first horse, $550 to the second, $600 to the third. Entries—M. Eden's Charley Greene, J. Murray's Daniel Boone. A. Chambers's Hickory, Jack J. Hornbeck, Captain Gill, and J. M. Miller's Mary.

THURSDAY, SEPT 29.

Purse No. 3.—$2 500 for horses that never beat 2:25; $1,500 to the first horse. $600 to the second, $400 to the third. Entree.—D. Mace's Confidence, M. Roden's Patchen Chief, D. H. Blanchard's License, and I. Nesbitt's J J. Bradley.

FRIDAY, SEPT. 23.

Purse No 4.—$1,500 for horses that never beat 2:34, two miles and repeat. in harness; $900 to the first horse $400 to the second, $200 to the third. Entries.—M. Ropen's New Berlin Girl, J. Murphy's Lady Sear's, C, Record's New Haven Boy, L. S. Huchinson's Ld. Ellis, and J. J, Bowen's Lady Ellis.

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Tuesday, Sept. 20.

Purse No. 1. $1,000, for horses that never beat 2.40: $600 to the first horse, $300 to the second, $100 to the third.

Entries:—Henry Myers's Logan, S. D. Bruce's Enigma, A. H. Sammis's Bashaw Maid, M. Roden's New Berlin Girl, J. Murphy's James H. Coleman, D. Olmsted's Young Wilkes, J. Rogers's Pownal Mare, F. S. Stevens's Contraband, A. Patterson's Lady Hughes.

WEDNESDAY, SEPT. 21.

Purse No. 2—$2 000 for horses that never beat 2:30; $1,200 to the first horse, $500 to the second, $600 to the third. Entries—M. Roden's Charley Greene, J. Murray's Daniel Boone. A. Chambers's Hickory, Jack J. Hornbeck's Captain Gill, and J. M. Miller's Mary.

THURSDAY, SEPT 22.

Purse No. 3.—$2 500 for horses that never beat 2:25; $1,500 to the first horse, $600 to the second, $400 to the third. Entries—D. Mace's Confidence, M. Roden's Patchen Chief, D. H. Blanchard's License, and I. Nesbitt's J J. Bradley.

FRIDAY, SEPT. 23.

Purse No 4.—$1,500 for horses that never beat 2:34, two miles and repeat, in harness; $900 to the first horse, $400 to the second, $200 to the third. Entries.—M. Roden's New Berlin Girl, J. Murphy's Lady Sears, C. Record's New Haven Boy, L. S. Huchinson's Ed. Ellis, and J. J. Bowen's Lady Ellis.

Purse No. 5—$2,500 for horses that never beat 2:22; $1,500 to the first horse, $600 to the second, $400 to the third. Entries—J. Murphy's Henry, W. H. Doble's Lucy, W. H. Borst's George Wilkes, B. Doble's Hotspur.

All the above races mile heats, 3 in 5, in harness, except purse No. 4, which will be two miles and repeat, in harness.

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The Saratoga Association will hereafter hold

TWO MEETINGS, OF SIX DAYS EACH,

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The following Stakes are now open, and will close on the first day of October next:

THE KENTUCKY STAKES, 1871.

for two-year olds, (now yearlings;) $100 subscription, $50 forfeit; $1,000 to be added by the Association; one mile; the race to be run at the second meeting, Summer of 1871; five or more to fill the stakes.

THE KENNER STAKES, 1871,

for three-year-olds, (now two years old;) $100 entrance, $50 forfeit; the Association to add $1,500; two miles; the race to be run at the second meeting, Summer of 1871; five or more to fill the stakes.

THE KENNER STAKES, 1872.

for three-year-olds, (now yearlings;) terms as above; the race to be run at the second meeting, Summer of 1872.

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The Players.

"Let them be well used; for they are the abstract, and brief chronicles of the time."—*Hamlet.*

MARIE SEEBACH.

There are men in whose natures all good and noble qualities are so blended, so combined in harmonious unison, that we lose sight of special virtues in our admiration of an excellence which seems well-nigh perfect; other men become endeared to us by some specific traits of character, and our minds naturally revert to those qualities which won our esteem or affection. These we consider, so to speak, in detail; but the former win our hearts by symmetry, completeness of character, and we find it difficult to observe individual merits, where the whole is so admirable. Thus it is with certain books and pictures, which enter the inner chambers of the soul, arousing grand ambitions, enlarging and beautifying life! At rare intervals, thrice in a lifetime perhaps, there comes a player of whom this may be affirmed with equal truth; and a more illustrious or worthy example could hardly be instanced, than the actress who has just left us,—Marie Seebach. I am aware that it may be thought extravagant, but it seems to me that Seebach occupies a station in dramatic art closely akin to that generally conceded to Hawthorne in literature. There is the same exquisite refinement, the same deep, poetic insight into subtle phases of human experience, and the same conscientiousness as to the smallest details. Both are remarkable for what may be called artistic integrity, never resorting to meretricious aids for the sake of producing marked effects; both possess, in a high degree, the power of conveying more by suggestion, than by actual expression, and are gifted with consummate skill in obliterating every sign of labor from their achievements; and in both we recognize the presence of an ideal which ever surpasses their actual performance, and a deep yearning for truth and beauty, which urges them onward from height to height! Read one of Hawthorne's works,—the briefest sketch even,—and what account of it can you give to an inquirer, without first pausing for serious consideration? Pathos, humor, philosophy, and a score of other elements, are all so deftly blended, that you can only say,—"It is *great*, read for yourself!" Witness a performance of Seebach's, and you will find a similar result. When enjoyment is so deep and full, we are not apt to investigate the sources of our pleasure; we abandon analysis, realizing that it would prove but inadequate and unsatisfying. From what has been said, it may be inferred that no easy task awaits the critic, who would strive to convey a just impression of Seebach's peculiar excellence. If he attempts to enter into a formal analysis, he will at once be conscious of such manifold and varied merits, that the line in Hamlet,—"I stand in pause where I should first begin,"—will come home to him with a new significance. For the present I shall be content to treat the theme in a rambling, informal fashion, but I shall hope to recur to it, more satisfactorily and at greater length, when there has been an opportunity to study the great actress in a more extended range of characters.

Time and arduous labor have left their traces upon her countenance; the fresh bloom of youth no longer remains, and in the ordinary sense of the word she would hardly be called beautiful. Yet for those capable of appreciating it, she possesses beauty of the highest, rarest order—beauty which far surpasses in loveliness the charms that only appeal to the eye, and leave the soul unsatisfied. Those who have felt their pulses quicken at the sight of her joy-illumined face, as she opens the third act of *Mary Stuart*, or have seen the glow of perfect love and happiness which transfigures the worn features, when *Jane Eyre* learns that nothing stands between herself and *Rochester*,—these fortunate ones can well understand the depth and power of her beauty. Her grace also is of the very highest mould, not merely giving pleasure to our outward sense, but gratifying the finer, and higher faculties of the soul. The strange and fascinating essence, which, for lack of a better name, we call, grace, may be divided into two distinct classes. In the one, it manifests itself in lithe and fully rounded undulations, it is all softness; its effect is akin to that which we feel, while gazing upon rich autumn foliage, in the warm mellowness of an Indian summer afternoon. This may be called sensuous grace. In the other, our higher feelings are aroused by a potent, indefinable charm, a divine intensity, in whose presence we feel as one who breathes the first air of Spring, or rises above the world in the glory of a mountain sunrise, when from the summit of some lofty rock he sees the peaks above him all aflame, while, far below, the valleys lie in deepest shadow. It comes to us, of necessity, through the medium of the senses, but it is more spiritual than sensuous. At the risk of being misunderstood, I shall venture to call it—Gothic; the term does not fully express it, but it comes nearer than any other. During the past year these varying types have both been well illustrated upon the stage; the first, by Charles Fechter, the second, by Edwin Booth. A union of both, in the person of any one human being, would seem impossible; but could it be found, we should behold the *perfection* of Grace. The desire to illustrate my meaning, and to convey some idea of the quality of Seebach's gracefulness, has led me too far from my proper theme, which I must now most reluctantly take leave of. All consideration of her keen intelligence, her intense sensibility, her voice,—so wonderful in its power and sweetness, and a host of other excellences, must be deferred until a future day.

This country has now been visited by some of the brightest lights of foreign dramatic art. Years ago Rachel first tried the seemingly dangerous experiment of addressing an audience in a language unfamiliar to their ears. Her genius proved sufficient to ensure her success, and since then we have welcomed successively,—Ristori, Dawison, Baerndorff, Janauschek, and Seebach. The last comer, in true dramatic genius, and in all that constitutes a great artist, surpasses all who have come across the ocean, since Rachel; and her pr per station in fame, is very near that of the actress who first taught us the full compass of human passion. It is to be regretted that the popular success attending her first series of performances, has been by no means commensurate with her desert. Our theatre-going public has not seemed at all awake to the importance of her advent, and even the German population have not given her that recognition, which might naturally have been expected. It is to be hoped, if only for the sake of our reputation for taste and intelligence—that her reception upon her return to New York may be more in accordance with her merits, for assuredly there are no performances before the public which appeal more strongly to the highest order of intelligence, or which will better repay the most careful attention.

ROVER.

THE DIAMOND DISCOVERIES IN SOUTH AFRICA.

We have at last something like a trustworthy though very concise report on the subject of the new diamond fields from Mr. Mann, the late "special immigration commissioner" for the colony of Natal, a practical and well-informed authority. His information, however, is not precisely of the latest. From the colonies themselves we have little except the usual embellished stories of wonderful discoveries, general "rushes" of all adventurous people who can compass the means of locomotion, great finds, great disappointments, and the gradual establishment of a kind of diggers' republic under the restraint of lynch law; a repetition, in short, of the strange history of California after 1847, and the Australian colonies after 1850. Of the interposition of British authority we hear nothing: nor is this to be wondered at; for, in point of fact, so far as we collect from the accounts before us, little if any of the diamond field hitherto opened is within the limits of British jurisdiction. In 1852 England formally abandoned the tract—about as large as Great Britain—which lies between the Orange and Vaal rivers: the former from the south-east, the latter from the north-east, uniting in one stream, and flowing thence across the continent westward into the South Atlantic, through desolate Namagua Land. This region became a Republic, in which the Boers were left to construct a commonwealth as well as they might, and to settle their quarrels with Moshesh and his Basutos, who owned or claimed a portion of it. This was in 1852. But numbers of the Boers had migrated farther across the Vaal, towards the southern tropic, and hence arose the second, or "Trans-Vaal" Republic, in a region to which Britain had never extended her dominion. These so-called Republics consist, in point of fact, each of a few thousand Boer families, descendants for the most part, not of the peaceful Dutch, as is commonly supposed, but of the warlike North Germans, whom the United Pioneers hired to guard their distant settlements, and to whom they made lavish grants of land, nominally governed by a universal suffrage "Volksraad;" owners of flocks and herds, enduring only the least possible amount of civilized restraint, attached to the old Dutch Reformed Church and to their own old domestic usages, and living in a constant state of border warfare with savage neighbors. They are supplied with imported commodities chiefly through Natal, a distance of 400 or 500 miles; and everything so imported has to reach them across the great chain of the Drakensberg, which, however, they of Natal boast of having rendered pervious by very tolerable roads for wagons. And it has been a subject of complaint with their political leaders that, by shutting them off effectually from the coast, England has precluded them from establishing anything like real independence. It is maintained, on the other hand, by those who profess to know the country, that this independence is a delusion; that they are themselves tired of it; and that their real wish is to be reincorporated with the Cape Colony and Natal on some terms of federation. It seems indeed probable that the diamond hunt of the moment may altogether dissolve their frail organizations.

These are problems which the diamond discoveries and their consequences may probably tend to solve. In the meantime, as we have said, they appear to be the owners—as far as political demarcation really exists in that wild quarter—of the soil enriched by this romantic mass of treasure. The diamond region, says Mr. Mann, commences at the juncture of the Vaal with the Orange, and extends for an unexplored distance up both rivers. Priel, which he calls "the latest centre of interest in this district," is a point on the Vaal, "310 geographical miles, in a direct line, from D'Urban, the port of Natal." It is, strictly speaking, accessible from various points in the Cape Colony properly so-called, as well as from Natal; and the comparative facilities of these routes have been warmly debated in the South African newspapers; but the balance of argument seems to be decidedly in favor of Natal, and from thence the greater number of adventurers have proceeded. But, although politically within the limits of one or both of

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JOHN BULL AT WALLACK'S.

When the late Mr. Wallack first announced his intention of reproducing the plays of the old English dramatists, and trusting to them for the success of his theatre, the experiment was by many considered extremely rash, and there were not wanting those sage prophecies of failure, which some embrace every opportunity to make. But the result fully proved the wisdom and good judgment of the manager, for the old plays received the warmest reception; and by the admirable company which he assembled for their illustration, and the scholarly care with which he produced them, Mr. Wallack soon won for his theatre the foremst place in this country. It is easy to sneer at the old comedies, to discourse of them plausibly, as old fogyish, superanuated productions; nothing is easier than to discover flaws in them, and show that they lack the sparkle of Opera Bouffe; yet, I must confess to a very deep affection for their solid good qualities, and a sincere admiration of their burly excellence. Undoubtedly they have their faults; but these are chiefly of a kind which their authors could hardly have avoided, allusions such as to matters of local and passing interest, and expressions which a change of manners has rendered objectionable. When all the grounds of complaint have been summed up, it still appears that these old plays afford many valuable pictures of the manners of other times, give pleasing and truthful presentations of human nature, and possess a host of merits, which will be sought for in vain among the productions of more modern playwrights. It is somewhat late to plead the cause of works which have stood the test of criticism, in some cases, for centuries, and it may seem very superfluous to dwell upon such a theme; but there is at the present time a tendency to treat these fine old fellows with a flippant levity, which—to say the very least—is unpleasant.

John Bull, like all the plays of the younger Colman, is full of beauties, and of blemishes. He never produced a work which was not, to some extent, marred by mawkish sentimentality, or pragmatic prosing; in his best comedies there inevitably appear some characters, who "speak by the card," in a way that is distressing. But these faults are atoned for by the presence of characters which are faithful transcripts from Nature, and are therefore always fresh: witness *Zekiel Homespun*, *Humphrey Dobbins*, and many others. And we are still less prone to dwell upon his failings, when we experience the charm of his humor in such fantastic creations as *Pangloss* and *Doctor Ollapod*, In *John Bull* the interest centres upon two characters, *Job Thornberry*, ,the rough, kindly tradesman, and *Dennis Bruegruddery*, the whimsical Irish inn-keeper. Both these characters are delineated with much power, and show the very delicate artistic perception of their author. They talk as we have all heard men talk in real life. Would that as much could be said of all the *dramatis personæ!* The "fop of the period" is shown with sufficient cleverness in the person of the *Honorable Tom Shuffleton;* but he does not differ materially from many other stage fops, and calls for no especial remark. The character of *Mary* is drawn with much simplicity and delicacy, and *Dan*, the Yorkshire servant, is rather above the level of conventional rustics. But here commendation must cease. What shall be said of *Peregrine*, so good, but alas! so tedious? With his endless moralizing he persecutes me, harries me, until in utter despair I wonder if Colman might not have foreseen the future, and thus dimly shadowed forth the coming Tupper! Master Peregrine, you are a sad bore; what a comfort it would have been if you had only remembered one of those proverbs on which you fed so largely, which says that "actions speak louder than words;" how much it would have saved us! There is one other character, *Frank Rochdale*, who joins the verbose *Peregrine* in "talking like a book." I shall venture to give one specimen of his language, which is, in its way, quite unequalled. He philosophizes to *Mary*, a simple-minded girl, after this fashion: "Oh, Mary! how painful if, performing the duty of a son, I must abandon, at last, the expiation of a penitent! But so dependent on each other are the delicate combinations of probity, that one broken link perplexes the whole chain, and an abstracted virtue becomes a relative inquity." How delightfully clear, and then, how *natural!* But enough of the play; the players claim attention; and in the present instance they well deserve it.

In such characters as *Job Thornberry*, we have had no actor since the death of Blake, who can at all equal John Gilbert. He enters into the spirit of the character, and portrays its humor, passion and pathos with such rare ability, that it would seem as if he had chosen this part, from all others, as a favorite on which to exhaust all the resources of his art. Yet he is equally excellent in many other characters, this being only one picture among the large number which his industry has produced. To see such an actor is always a great pleasure. *Dennis*, the rollicking Irishman, was played by John Brougham; how well it was played, the audience bore witness by their inextinguishable laughter, and hearty applause. Of late years, Mr. Brougham has appeared almost exclusively in burlesque and melodrama; indeed with the exception of a few occasions when he has played in farces and comediettas, he has been seen in nothing else. There must, therefore, be many who are ignorant of his highest talent, and it is a most pleasant thought that he is at last in his proper place once more. May he long remain, a distinguished member of the company with which he is now associated. Mr. Fisher did as well as could be expected in the very unthankful character of *Peregrine*. He walked through it, just as he always does wfth many characters, which he never ought to play. He is gifted with an unusual versatility, and the possession of this quality often proves a misfortune to him, for it betrays him into attempting too much, spreading his talents over a space too large for them to cover. In such characters as *Triplet*, *Nicholas Rue*, and *Goldfinch*, Mr. Fisher is really great; but there are many other parts, in which he is but indifferent. *Dan* received very careful and intelligent treatment from Mr. Williamson. This actor, without possessing remarkable natural talents, has by steady industry, and untiring devotion to his profession, risen very rapidly to an excellent position. It is but a very few years, five or six at the most, since he made his first appearance upon this stage, in a very humble capacity; and now he occupies the place formerly held by that thorough artist, A. W. Young. Such a record always inspires respect. Mr. Marlowe gave a well elaborated performance of the fop, although a little more distinctness of utterance would have aided its effect. Of the rest, it need only be said, that Mrs. Sefton represented the impertinent, ill-tempered landlady with her wonted excellence, that Mr. Lanagan was somewhat stiff and ill at ease in the character of *Sir Simon*, and that Mr. Rockwell impersonated the scapegrace *Frank*, with much grace and feeling.

It is a genuine pleasure to visit this house; the cosy auditorium, careful stage management, and admirable acting, all contribute to make it a charming place. Mr. Wallack's present company is by no means equal to that which he mustered some years ago, but it is still very strong, and has been materially strengthened since last season. Those agreeable persons who eternally "cry out upon abuses," those who delight in extolling the past and ignoring the present, and those who inevitably observe, when you venture to commend a performance—"But *I* remember the Park, the Old Park, Sir; I remember Francis and Hilson; that was before your time Sir!"—all these pleasant folk might do worse, than occasionally to spend an evening at this theatre, which so very singularly illustrates the degeneracy and degradation of the modern stage.

ROVER.

THE ROYAL MARRIAGE.

Queen Victoria has done a sensible thing, and on the strength of it the newspapers have gone into ecstacies, and have given us some curious revelations during their ecstatic state. After three of Her Majesty's daughters have been married to strangers, the fourth is allowed to become the wife of a British subject. It is certain that no event exactly like it has happened for some hundreds of years, and in such a case it is doubtless only reasonable to follow the Parliamentary instincts of Englishmen, and to seek for precedents. Nor can we reasonably object to a little tall talk on so unusual an occasion. Where would be the occupation of either Jupiter Senior or Jupiter Junior, if tall talk were to be wholly forbidden? The elder potentate evidently looks on the marriage of a Marquis and a Princess as something of greater moment than the overthrow of France and its ruler; as for so small an event as the overthrow of the Pope's temporal power, that it is not even worth bringing into comparison:—

"We have to announce to-day a matrimonial engagement of such remarkable interest to all Englishmen that it must for a time divert attention even from the transcendent events that are happening on the Continent. The course of the world moves in many streams, which flow side by side without disturbing each other's current, and we are warned that when the day of doom comes it will find mankind marrying and giving in marriage. Many of us have been absorbed throughout the summer in the fate of Emperors, Kings, and nations, but while Empires have fallen and have been created, and nations have been passing through the depths, a strange romance has been woven in a quiet Highland home."

We do not exactly know what Empire has been created this last summer, unless indeed the King of Italy means to put all sham Emperors to the blush by taking the true Crown of the Cæsars in St. Peter's. But, in the judgment of our great teacher, even so "transcendent" an event as this would be of less moment than the weaving of the Highland romance:—

"The 'divinity that doth hedge a King' is commonly regarded so highly that it is, perhaps, unconsciously believed that the daughters of kingly blood are incapable of more than mere sympathy with subjects. The education of Princesses naturally supports this view. It is treated as a law of their existence that they can be married only to partners of royal rank."

"Mere sympathy with subjects" is, we suppose, the kind of feeling which led the French King's daughter to recommend that the people who could not get bread should make up the lack with buns. The younger Power is more outspoken. To be sure there is a little difficulty when we read that the Queen is "ever a woman first and afterwards a monarch," which somewhat dark phrase might express the undoubted fact that Her Majesty was of age—of royal age—when she came to the throne. But as the words are clearly meant to say something

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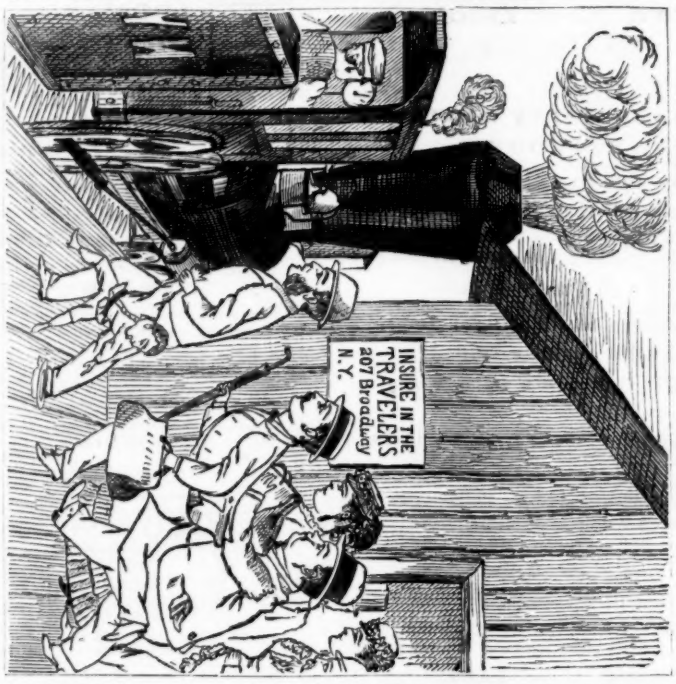

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THE FOURTEENTH STREET THEATRE.

MRS. LANDER.

One great actress has succeeded another at this theatre. The farewells to Seebach were quickly followed by the hearty greetings which welcomed Mrs. Lander on her return to the scene of former triumphs. The two actresses are in no wise alike, and any comparison between them would be not merely unfair, but absurd. Each must be judged by her own individual attainments, without regard to comparative excellencies or demerits. Indeed, with some limitation, this may be received as a well grounded canon of criticism; for although comparisons may sometimes illustrate truth as nothing else can do, still they are apt to lead to a confusion of ideas, and often bear emphatic witness to their own inutility by their injustice. To Mrs. Lander belongs the honor of having originated a very admirable school of acting, of which she is the sole exponent. She has studied her art in various countries, and has been peculiarly open to new impressions in all matters pertaining to it. With true artistic intuition she discerned the best points in many diverse schools of acting, and rejecting the worthless surroundings of each, gathered them together, and moulded them to unity in the alembic of a powerful and self-reliant intellect. During the early years of her professional career Mrs. Lander was an enthusiastic admirer, and a profound student of the great Rachel, and to this may be attributed (in part at least) the quietness and the intensity, which are always so conspicuous in her acting. For a less highly endowed woman such a course might have been dangerous, she would probably have fallen into the vulgar error of imitation; but this Mrs. Lander entirely escaped, and succeeded in forming a style of her own, original and unique. Her style combines power and delicacy, it possesses the force and vigor of the English stage, chastened by the quiescence which characterized the French actress, and adorned by the fullest and most careful elaboration. At the present time she has no superior among actresses speaking the English tongue. The advent of such an artiste is an important occurrence in the world of art, and must be of interest to all who are concerned for the best welfare of the drama. Thus far Mrs. Lander has appeared in five characters, *Elizabeth*, *Mary Stuart*, *Mrs. Haller*, *Charlotte Corday*, and *Adrienne Lecouvreur*. It would be impossible to give any satisfactory account of all these impersonations within the limited space of an ordinary review; I shall therefore select three for present consideration, also glancing briefly at the company, and other accessories, which have been provided for their support.

The drama of *Elizabeth, Queen of England*, was first presented to the American public by Ristori, who played it as originally written, in the Italian language. It was speedily translated, and the chief character has been essayed by several actresses upon our own stage; but its transfer can hardly be regarded as a desirable addition to our dramatic literature. Judged by all rules of dramatic composition, *Elizabeth* is a pretty worthless production. It lacks continuity of plot, indeed it seems absurd to speak of plot, in the connection; except in two instances it utterly lacks the somewhat needful quality of characterization; the *Queen* and *Essex* being the only characters which suggest the author's possession of any dramatic talent; and even these are mere skeletons, which gain almost all their effectiveness from the manner in which they are filled out upon the stage. Considered as an historical play, it is beneath criticism; misrepresentation and anachronism so abound throughout its scenes, that it would be a simpler task to state its truths than its falsehoods. And yet for theatrical representation it is not without its advantages; it presents a series of deeply interesting incidents, it furnishes many admirable stage situations, and, what is of most consequence, in the principal character it affords an opportunity for great acting. Upon this character Mrs. Lander has expended much conscientious labor, and the result is seen in a performance which merits the warmest praise. As a vivid and faithful portrait of an historical character, it stands on the same plane with the *Louis XI.* of Charles Kean; although Mrs. Lander does not possess that natural fitness for the part which so greatly aided the effect of Mr. Kean's wonderful impersonation. Those who have themselves studied the character of the great English Queen, and followed every path of recondite record which might lead to clearer views of her life, can best appreciate the measure of the actress's success. This is the severest test which can be applied to such a performance; and to say that in the present instance the strict requirements of such a test are fully met, is to bestow the highest commendation in the critic's power. It is a pleasure to bear witness that such is the fact. During the past few years the public has become so familiar with the various incidents of the play that a y detailed account of the portions in which the actress is especially excellent would only prove tedious. Indeed, such a method would in any case be unsatisfactory, for one of the chief merits of the impersonation is that it gives an impression of general coherence and unity, and is more remarkable as a whole than in any isolated points. It would be exceedingly difficult to say in which portion of the play the actress is most admirable, or to choose any particular beauties for special mention. Mrs. Lander's pronunciation is usually correct and pleasing, and I was, therefore, the more surprised to note the manner in which she pronounced the word "pour," which she gave as if it were spelt "poor," with the fullest sound of double o, and a slight dwelling on the final r. It was almost the only elocutionary blemish. The acting of the company was respectable, but scarcely excellent; and, except in a very few instances, their efforts do not call for any remark. Mr. Taylor's *Essex* is a somewhat uneven, but, in many respects, a very remarkable study. In the first and second acts there are points where dec ded improvement might be suggested, and mannerisms appear which could well be dispensed with; but in the third act his vigorous conception and perfect execution leave nothing to be desired. Appearance, carriage, voice—all are in harmony, and all combine to produce a very grand effect. The scene is one which requires a powerful physique in the actor who personates *Essex*, and a capacity for great and prolonged exertion in revealing the stormiest passion. These qualities Mr. Taylor fortunately possesses in a high degree; and, even more fortunately, he understands their proper employment. Many actors endowed with equal physical and vocal capacities would have let slip the dogs of war in such a fashion as would indeed have confounded the ignorant and grieved the judicious—amazing every faculty, and cleaving the general ear with horrid speech! Such acting has been known. It would not be difficult to cite examples; but, like Sir Giles, "I name no parties." Mr. Taylor avoids both tameness and exaggeration; never forgetting the fiery nature of the Earl, and yet never mistaking muscular activity for power, or mere noise for passion. His delineation of the proud warrior's grief and rage upon receiving an insult from his Queen, is one of the most superb emotional effects known to the stage. Mr. Becks did all that could be done with the peculiarly aggravating character of *Bacon*. His reading of the lines from "Henry the Eighth" was excellent; and beyond this there really is very little opportunity afforded by the part for any worthy acting. The only other personage in the cast who produced any very decided impression was the representative of the Spanish ambassador; this gentleman succeeded in putting both the audience and the actors in very good humor, and the merriment was none the less enjoyable because he was wholly innocent of any intention to be funny—the character being a particularly grave one. The scenery throughout the play was good, and in the third act was really fine, the throne-room being presented with much carefulness as to detail and great richness of color.

Passing from Giacometti's *Elizabeth* to Schiller's *Mary Stuart*, we enter quite another world. A greater contrast could hardly be imagined than that existing between the incoherent medley of the Italian, and the symetrical, purposeful work of the German. Four distinct ideals of the ill-starred *Mary*, differing in merit, but each possessing beauties of its own, have been successively presented in this city by Ristori, Janauschek, Mrs. Bowers and Seebach. Mrs. Lander gives us the fifth, and her conception of the character is as purely original as if no other artist had essayed it. She depicts the sorrows of the royal prisoner in a manner wholly her own, untainted by the least suspicion of imitation. The personal pride, and the sense of deep inexpiable wrong which sustain, and yet agonize, the heart of *Mary*, are shown with great power; and these are the causes which produce the most thrilling situat on of the play—the scene between the hostile monarchs. Mrs. Lander's fine appreciation of the artistic value of repose never produced a nobler result; it gives her *Mary Stuart* a reality and a subtle power unattainable by artists who rely on broader and coarser methods in art. Perhaps the peculiar charm of the personation may be most aptly expressed by the word—intensity; this is its most characteristic feature, and its greatest strength. Mrs. Lander's finest acting is in the third act, and in that portion of it which discloses the conflict in *Mary's* breast between inclination and policy. Smarting under the sense of cruel injuries, stung to the quick by the haughty coldness of Elizabeth, she yet forces her lips to utter the words of submission which her heart repudiates. Ever and anon her proud spirit threatens to assert itself, and wrath seems about to take the place of supplication; but these impulses are quickly suppressed, and she maintains her self-restraint, until driven beyond all human patience by the taunts of her insolent foe. It is in this passage that Mrs. Lander's consummate art is most grandly displayed; and in this portion of the scene I do not know of her equal. The rapid transitions of feeling are disclosed with marvellous effect, and the unquenchable fires of *Mary's* scorn and hatred gleam through all the outward restraints which she imposes upon herself. Were space unlimited, it would be a genuine delight to follow the actress from the very opening to the close of this great scene, and to comment on every point in her acting; its careful elaboration would bear the closest inspection, and it is seldom that the critic is gratified by so admirable a subject for analysis. The effect of the impersonation was materially aided by the acting of Mr. Taylor as *Leicester*, and Mr. Becks as *Sir James Melville*,—a character queerly enough compounded of the *Lord Shrewsbury* and the *Sir Andrew Melville* of the original play. After Mrs. Lander, the finest acting of the evening was done by Mr. Becks, in the closing scene of the tragedy; his delivery of the beautiful speech in which *Melville* invokes a benediction on the penitent Queen, and pictures the happiness of her release from worldly woe, was imbued with profound fervor; its exquisite simplicity and true solemnity went home to many a heart, and moistened many an eye;

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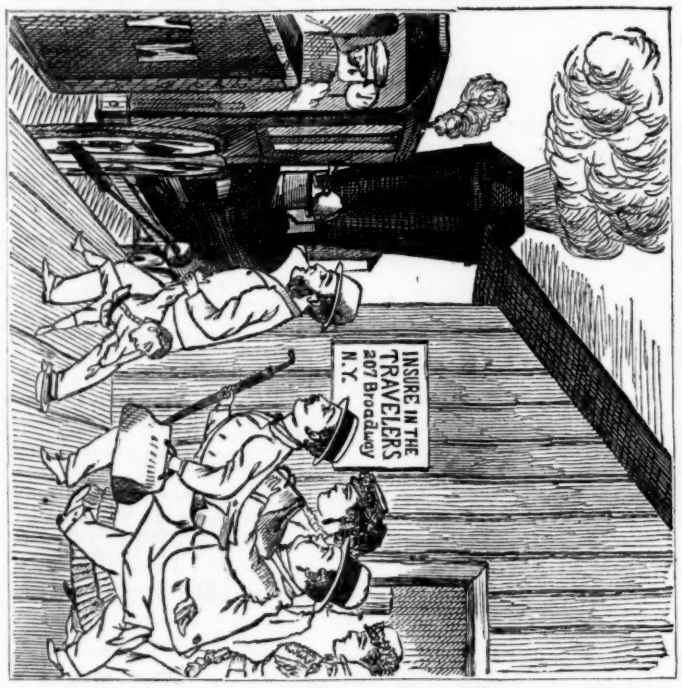

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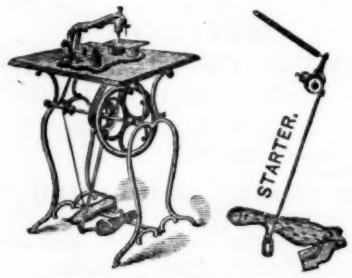

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THE MIRROR.

In that quaint old turretted chamber,
With the gloomy tapestried walls,
The ebony bed with its hearse-like plumes,
And hangings like funeral palls:
I awoke with a wildly beating heart,
When the young moon was riding high;
For something had brushed by the ebon bed,
And whence came that hollow sigh!

I arose and paced slowly the oaken floor,
With my hand on my fluttering heart,
Murmuring "'Twas but the wind; no more"—
And bidding my fears depart.
The arrowy moonbeams gleamed clear and cold
On a mirror of wondrous size—
A stately mirror, and framed in gold—
That fastened my restless eyes.

I stepped to the glass with a jaunty air,
My white lips wreathed in a smile,
"How shall I look by the moonlight fair?"
I wondered—then paused awhile—
When, raising my eyes, what beheld I there?
Not *my* face with its hectic glow,
But a fresh young maiden with unbound hair,
As I was long years ago!

The vision passed, and another came,
My blood at the sight ran cold,
For now I looked on a withered dame,
Myself grown infirm and old—
Propped with crutches, yet painted still,
With a glare in the evil eye
That told of long riot in deadly sin,
And there was my destiny!

Her eyes met mine, and my guilty soul
Quaked with a darker dread,
For I knew their expression to be my own,
Albeit their light had fled.
Then slowly receding, with upraised hand,
This vision of horror passed
Into the depths of the Spirit Land,
And there I stood pale at last!

But again I looked, and a spectral hand
Gleamed 'mid my raven hair;
I turned me round to the moonlit room—
A shadow had fallen there!
A deep voice muttered ('twas from the grave):
"Beware! thou hast seen thy fate."
And then I swooned at the mirror's base,
With the words on my lips, "Too late!"

F. B. D.

THE ROAD TO RUIN.

On one particularly bleak evening last week I was drawn to the theatre quite against my original intention. Having had more than enough of our November wind and dust in the course of the day, I entertained the idea of a quiet evening at home with much complacency. So after dinner I settled myself before the fire, and began to make somewhat elaborate preparations for a thoroughly comfortable time. I leave the reader to decide on the nature of those preparations; let him fill out the picture after his own fancy. But, as often happens when we are especially precise in our quest of pleasure, my design was destined to be completely frustrated; for, as luck would have it, I caught sight of the evening paper just as I was enjoying the first aroma of my pipe. All unconscious of its power to turn me out of doors, I lazily took it up, thinking to find a momentary recreation, before opening a portfolio of Calames' Norwegian studies, which would have held me for an hour at least. The portfolio was to remain unopened, and the pipe was to be ignobly finished in the street. This was the announcement that disturbed my plans for domestic quietude: "Wallack's Theatre—'The Road to Ruin.'" I had not seen the play for years; had determined to see it upon its revival this season; and upon examining the paper more closely, and considering various engagements which I had made, it soon became evident to me that I must either see it that night, or not at all. And I went. How uncertain are all human designs, when they may be turned aside even by so small a thing as an evening paper! The temptation to moralize is strong upon me; I certainly deserve great credit for refraining when so fair a text is offered, for I am confident that I could easily harass my readers with this theme, and that I could do so most respectably—reiterating truisms, and expanding platitudes through a full column, as is the charming custom of some professional moralists. I grumbled not a little at the weather as I walked to the theatre, and gravely censured the management for having so arranged the business of the week as to call me out on such a night. But when I found myself comfortably seated in the front-row of the dress circle, I became more philosophical, and reflected that I might have been overtaken by a more serious calamity; that it might even have been my duty to leave a comfortable home, in order to endure the sickening vulgarity of *Le Petit Faust*, or the coarse stupidity of "Paris." While the overture was sounding a cheery welcome to the audience, remembrances of the last time I had witnessed the play, most pleasantly filled the interval before the rising of the curtain. It was the last occasion on which it was performed, and the cast was a most admirable one—its most prominent features were as follows: Mr. Dornton, John Gilbert; Harry Dornton, Lester Wallack; Goldfinch, Charles Fisher; Mr. Sulky, George Holland; Mr. Silky, John Sefton; Jacob, A. W. Young; Widow Warren, Mrs. Wilkins; Sophia, Mary Gannon.

This was in the year 1863; I was about to witness the first presentation of the play since that time, and meanwhile very great changes had occurred in the company. I hardly imagined that the present would equal the past, nor did it; still I am not going to join the right reputable corps of bewailers, for, in the main, the performance was highly enjoyable; to those who saw the play for the first time, the occasion must have been one of great pleasure. But as this purports to be a review of the "Road to Ruin," as now produced, I may as well stop generalizing, and give some attention to the particular merits and blemishes which characterize it.

The most even and thoroughly sustained personation in the present cast, is the *Dornton* of Mr. Gilbert. He gives a picture of the simple-hearted, benevolent, and yet choleric old gentleman, which is in all respects charming. The character is a most difficult one; its rapid transitions from passion to pathos can only be adequately portrayed by an actor of rare abilities. I was once so unfortunate as to see it attempted by an actor who was really excellent in such characters as *Lord Duberley*, and others of broad humor, but who was totally unable to comprehend the dignity and delicacy of the character; the result was most distressing; and a similar result would attend the efforts of a large majority of the actors who would confidently undertake to play *Mr. Dornton*. I can only call to mind a very limited number of actors who would be at all likely to succeed in the part, and of these few there is but one who would be likely to rival Mr. Gilbert in it; that one is William Warren. As a careful and natural presentation of character it ranks among Mr. Gilbert's best efforts. The characters of the two Dorntons, father and son, are presented with great skill by the dramatist, and he so constructed the scenes in which they both appear, as to render each subservient to the other's effectiveness. For this reason the actors who represent them are mutually dependent, and a fine performance of one greatly aids the effect of the other. I cannot say that Mr. Gilbert's excellent impersonation gained any reflected lustre from the *Harry Dornton* of Mr. Clarke. His conception of this wild, dashing fellow is tame and inadequate, giving very little suggestion of the reckless, dare-all spirit of the character. *Harry Dornton*, in Mr. Clarke's rendering, appears to be a very amiable young gentleman, naturally possessed of great quietness and steadiness of charcter, who, for some unexplained reason, endeavors to lead a life of dissipation, and constantly shows how little he likes it. This, if I mistake not, is scarcely the idea of *Harry* which the author intended to convey. In the prison scene with *Milford*, Mr. Clarke absolutely destroys the effect of the character by the manner in which he exaggerates *Harry's* drunkenness. *Harry* indeed is drunk, but it is far more with wild excitement than with wine; he is fully able to carry out his designs; he is flushed with wine, but yet retains possession of his faculties; while a man in such a condition as Mr. Clarke portrays in this scene would rapidly find his way to a gutter, or the friendly care of on officer. *Goldfinch* is one of those characters which in stage parlance are classified as "eccentric." It would be very hard to determine how far the character was an actual transcript from nature, and how far it was a creation of the author's fancy. Its counterpart may have existed in English society in 1790—when the "Road to Ruin" was first produced—but it certainly is not to be found at the present day. We have plenty of horse-jockeys, it is true, but they are no more like *Goldfinch* than a fat aldermanic thief is like *Falstaff*. Thus the actor is thrown very much upon the resources of his own imagination in forming an ideal of the character; and his success will depend chiefly on his ability to originate a personation without the aid of any existing model. He has nothing to refer to but his own ingenuity, except, indeed, a few mouldy traditions of the stage, which are of little service. Mr. Fisher's performance of this character is highly amusing, and, as an example of clever elaboration from scanty materials, it deserves much praise. There is one respect, however, in which it might be greatly improved; Mr. Fisher occasionally sacrifices distinctness to rapidity of utterance; a greater clearness of articulation would materially strengthen the effect of the peformance. *Silky*, the grasping, rascally money-lender, is not a character especially well adapted to Mr. Stoddart's talents. His management of the cracked voice which he employs for the old miser, is by no means faultless; there are frequent relapses into his ordinary tones, which are fatal to consistency. As a whole his rendering of the part is entertaining, but scarcely natural. Mr. Lanagan's *Sulky* is a careful and very effective personation; his makeup is capital, and he never loses sight of the peculiarities of the character. With a little different treatment he might increase the effect of his best scene—that in which the sullen man's real warmth of heart is manifested upon learning the sacrifice which *Harry Dornton* is about to make. He would greatly improve this scene if he threw more impetuosity into *Sulky's* manner, and made the contrast between his usual stolidity and his sudden excitement, more obvious. I cannot be enthusiastic about Miss Germon's *Sophia*. The character is a very charming one, but there are few actresses capable of presenting it acceptably, and this lady is not among the number. Artless simplicity, with a strong flavor of mischief and roguishness, are the most prominent traits of the character; and these traits are not well revealed by Miss Germon. She is excessively troubled with self-consciousness, and seems rather to introduce her own personality than to present an artistic conception of the part. Miss Mestayer plays the *Widow Warren* sufficiently well, but shows no special excellences which call for remark. Holcroft was

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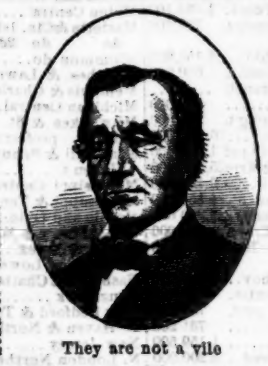

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HAMLET AT NIBLO'S.

In these days when the abominable usage of "starring" has well-nigh abolished general excellence from the stage, it is refreshing to occasionally witness a performance in which the entire interest does not centre in one individual. Time was, —if we are to credit history,—when every character in a drama was considered worthy of careful and efficient representation; when all the players strove together to give unity and consistency to the whole performance. But the inevitable result of the pernicious star-system, is the sacrifice of general completeness and harmony to the undue prominence of a single individual. The great tragedian, Mr. Smith, engaged to play *Romeo*, does not wish to have attention in any wise withdrawn from his performance; the liberal and high-minded manager who secures his services is well aware of this fact, and also knows from past experience the patient and tolerant nature of the public, who are readily taken by the bait of Mr. Smith's name. This worthy gentleman accordingly looks about him for a *Mercutio*, and fixes upon Mr. Brown, who might have played the servant *Balthazar* indifferently well, but can no more comprehend or present the character of Shakspeare's noblest, most winning gentleman, than Horace Greeley could write an epic poem, or the Hon. John Morrissy compose a treatise on palmistry, or an essay on the varieties of manual labor. So it comes to pass that we see one candle,—burning more or less brightly according to its quality,—surrounded by a miserable collection of tallow dips, which give more smoke than light, and are in all ways offensive. And such will continue to be the case until public taste demands a change, that is, until managers are forced to do better, by seeing that people will no longer endure the old system. Meanwhile there are occasional exceptions for which we may well be thankful; I only wish they were of more frequent occurrence. Now and then a number of distinguished actors come together for the purpose of relieving some needy member of the profession, or aiding some charitable cause; and at rare intervals some manager thinks it worth his while to assemble a choice company of artists to give worthy representations of the best plays. An instance of this kind is now before the public, in the performances which have been given throughout the present week at Niblo's Garden, and which have been a most agreeable feature of the season. The production of "Caste," at Wallack's, for the first time this season, has been the only other theatrical incident of importance which has occurred during the week, and that performance is already very well known to the public. So I see nothing better worthy of consideration, than the efforts of those players who have joined forces to present the highest achievements of Shakspeare's genius, in both tragedy and comedy. And first let us glance at the performance of *Hamlet*, with which the brief season was opened.

A collection of all that has ever been written upon *Hamlet*, were such a thing possible, would be one of the most remarkable curiosities imaginable. The various theories which have been proposed, and the countless opinions which have been set forth, are truly bewildering, and would doubtless have greatly astonished the author, with whom I fancy many of the commentators would have quarrelled full as sharply as they wrangle among themselves. After over two hundred years of such discussion as few literary works have ever elicited, *Hamlet* is still the subject of as diverse views, and as well defined differences, as ever. It does not come within my present purpose to enter into an extended development of my own personal views of the tragedy and its hero; such a proceeding requires a serious frame of mind, a thoroughly earnest mood, and unhappily for my chance of augmenting the heap beneath which the critics endeavor to bury Shakspeare's exquisite creation,—unluckily for this, the recent production of the tragedy did not impress me very seriously. Perhaps I was not in a sufficiently reverential temper, and so failed to receive the proper impressions; yet I think some other causes, which I shall instance, were largely instrumental in my failure to be completely satisfied, or very deeply affected by the performance.

The chief interest naturally centred upon the *Hamlet* of Mr. Montgomery; every new performance of the character is sure to attract much attention, and Mr. Montgomery is the first who has appeared in it since Mr. Fechter's singular personation. His rendering of the character well repays attention, and is in many respects exceedingly interesting. It has many qualities which will tend to render it popular, and it possesses, in a high degree, the charm of originality. Yet notwithstanding these merits, I was ill-pleased with his *Hamlet* as a Shakespearian study. It is difficult to discover any very distinct ideal of the character from his acting; it would be impossible for me to define his conception of *Hamlet*, for he does not make it apparent in his performance. He seems to have devoted himself chiefly to the elaboration of particular situations in the play, and to the development of novel stage business. I should be loth to do the actor an injustice, but I doubt if he possesses any clear, definite and adequate conception of the character of *Hamlet;* if he does, I certainly was unable to discover it. The merit of his performance lay entirely in isolated passages. The most obvious fault of his *Hamlet*, after its indefiniteness, is its superabundant vigor. A man so largely endowed with physical activity, and so practically competent to bring any design to an immediate issue, as the *Hamlet* presented by Mr. Montgomery, would never have felt the necessity of taxing himself with irresolution and instability of purpose. He would never have delayed the accomplishment of a purpose for so long a time, but after swearing to avenge his father's murder, he would indeed have swept to his revenge with all that wild speed with which he promises that the spirit's behest should be executed. To such a man the Ghost would not have been forced to appear a second time. From the solemn interview with his father's spirit he would have proceeded to immediate and decisive action. The revels in the palace would have been rudely checked, and never again would the kettle-drum and trumpet have sounded in honor of the King's rouse. Yet these qualities, which are so inconsistent with the character of the hapless and gentle dreamer, in whom, indeed,

—"the native hue of resolution
Is sicklied o'er with the pale cast of thought,"

These very qualities of thought constitute the popular success of the impersonation. The effects produced are broad and striking, some of them novel, and these win the applause of the multitude, who prefer to have their thinking done for them. The entire impersonation greatly lacks repose, and there is slight suggestion of the scholarly character of the Prince—the philosophy does not come naturally from his lips. It struck me at times that the assertion of *Guildenstern*—"this courtesy is not of the right breed"—possessed a truth somewhat different from the original meaning of the speech. Mr. Montgomery's bearing was often far more suitable for a courtier than a Prince. There was a manifest striving after powerful effects in the management of several important situations. Several of those were quite new, and, I presume, original. The most striking of these innovations, and that which received the largest tribute of applause, was the manner in which he conducted that portion of the scene between *Hamlet* and *Ophelia*, wherein she is guilty of the only sin which Shakespeare attributes to her—the lie concerning her father. The effect which Mr. Montgomery produces at this point is powerful, but it will not bear analysis, and his method is scarcely legitimate. His desire to produce bold effects, even at the expense of consistency and faithfulness to nature, may be inferred from the following instances: In the scene with the faithless friends, where *Hamlet* rebukes their low espionage, he raises the pipe above his head and dashes it off the stage with such force that I heard it rebound twice behind the scenes. In the closet scene, upon the entrance of the *Ghost*, he hurls the chair upon which he has been sitting from the centre of the stage almost to the wing. Some old player, I forget who, had a chair so made that he could readily overturn it in this scene; but Mr. Montgomery goes far beyond this, and practically demonstrates how far a chair may be thrown, if a man will only exert himself—which is exceedingly edifying. I could readily adduce other illustrations of the manner in which he sometimes proves false to the "purpose of playing," but let these suffice, the task is not a pleasing one. I shall only note one other blemish in this performance: there is too much weeping; melancholy men seldom find relief in tears, it is quite another temperament which leads men to weep. The quality that especially characterizes Mr. Montgomery's *Hamlet*—the quality that gives it interest, and marks it with a distinct individuality—is picturesqueness. This is the best feature of the performance. His most successful and really excellent acting is in the concluding portion of the second act, and in the death scene, where his action is really beautiful and suggestive. Scattered throughout the play there are many points in which he is to be admired, and much which commands respect. His thorough understanding of the resources of dramatic art is very apparent. When speaking without effort, with no attempt at elocutionary display, his tones are very melodious; his presence is most agreeable, and he gives a very pleasing impression of his own personality, as a genial well-bred gentleman. Unfortunately this is not sufficient. If he would call his performance anything but *Hamlet*, I believe that (with a few exceptions) I should be delighted with it; and I have no doubt that many will accept it, as a satisfactory and artistic assumption of the character. I am prepared to like him in other characters, although I cannot applaud his *Hamlet*.

Concerning the *Ophelia* of Mrs. Scott Siddons, I am unable to speak in terms of unqualified praise. It revealed much delicacy of perception, and great sensibility, but was marred by an unusual excess of the lady's peculiar mannerisms. I have seen very bad *Ghosts*, but I have only seen one that was worse than Mr. Shewell's—that one was the production of an Irish gentleman, who had unluckily gratified his fondness for the national beverage, to an extent that interfered with his mental and vocal clearness. He surpassed Mr. Shewell, but I "shall not look upon his like again," and I despair of ever seeing Mr. Shewell's equal hereafter. Mr. Mark Smith played *Polonius*, and ought to have done better with it than he did; he was verbally incorrect, not once or twice, but many times, a fault which in so ripe an artist is inexcusable. The *Queen* of Madame Ponisi was a fine example of old-school acting; it is long since this excellent actress has been seen in a character at all worthy of her abilities, and it was a pleasure to see her once more in a part which brought back the days when she supported Edwin Forrest at this theatre. Mr. Hamilton was careful and acceptable as *Laertes*, but he s a

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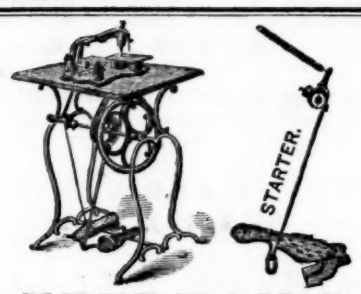

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TRIFLES.

The griefs that fall to every share,
The heavier sorrows that life brings,
The heart can nerve itself to bear—
Great sorrows are half holy things.

But for the ills each hour must make,
The cares with every day renewed,
It seems scarce worth the while to take
Such little things with fortitude.

And he before whose wakened might
The strongest enemies must fall,
Is overcome by foes so slight,
He scorns to hold them foes at all.

A MILITARY STORY.

Some five years ago I was a subaltern in a marching regiment, and quartered in a large garrison-town in England. My duties consisted of the usual round of morning and afternoon parades, visiting the men's dinners and teas, and other regular work. In addition to this, we had occasionally to mount guard, and to pass twenty-four hours in a sort of half-imprisonment.

It is one of the regulations of the service that when officers or men are on guard they should always be in a state of readiness to "fall in" on parade at a moment's notice. If you feel very sleepy, and desire rest, you must take it whilst you are buttoned up to the throat, and strapped down at the heels; a lounge in an arm-chair, or probably a little horizontal refreshment upon a sofa, are the extent of rest which an officer on guard is supposed to indulge in.

Among my brother-subalterns in garrison, it was our usual practice to infringe upon this strict letter of the law; and when the principal part of our duty had been accomplished, we used to indulge ourselves by divesting our limbs of their armor, and seeking refreshment between the sheets of a little camp-bed that was placed in the inner guard-room.

It was part of the duties of an officer on guard to visit all the sentries during the night, the time for visiting them being usually an hour or so after the field-officer had visited the guard; the field-officer being a colonel or major who was on duty for the day, and who came once by day and once by night to visit the guards, and to see that all was as it should be. There was no exact limit to the number of times that the field-officer might visit the guards, but it was the usual thing, and had become almost a custom, for him to come once by day and once by night, so that after the last visit the subaltern usually waited an hour or so, walked round the limits of his post, visited all his sentries, and then turned into bed.

It was on a bitter cold morning in January that my turn for guard came on. I marched my men to their post, relieved the old guard, and then having gone through the regular duty and dined, endeavored to pass the time until the field-officer had visited me. The previous evening, I had been at a ball in the town, and in consequence was very tired and sleepy, and looked with considerable longing to the period when I could refresh myself by unrobing and enjoying a good snooze.

At length I heard the welcome challenge: "Who comes there?" which was answered by the response: "Rounds!" "What rounds?" "Grand rounds!" and "Guard, turn out!" was a signal which I willingly obeyed, for I knew that in about one hour afterwards I should be in the arms of the god of sleep.

Slipping on my cloak and cap, and grasping my sword, I placed myself in front of the guard, and received the field-officer, who briefly asked me if all was correct, directed me to dismiss my guard, and rode off without saying "Good-night," a proceeding that I thought rather formal. Giving directions to the sergeant to call me in an hour, for the purpose of visiting the sentries, I threw myself into my arm-chair, and tried to read a novel. The time passed very quickly, as I had a nap or two, and the sergeant soon appeared with a lantern to conduct me round the sentries.

It was a terrible night, the wind blowing hard, whilst the snow and sleet were driving along before it. The thermometer was several degrees below freezing, and I felt that I deserved much from my country for performing so conscientiously my arduous duties. The sentries were very much scattered, and I had to walk nearly two miles to visit them all. I accomplished my task, however, and returned to the guard-room, where I treated myself to a stiff glass of grog, and throwing off my regimentals, I jumped into bed, feeling that I really deserved the luxury.

In a few minutes I was fast asleep, not even dreaming of any of my fair partners of the ball, but sound asleep. Suddenly I became conscious of a great noise, which sounded like a drum being beaten. At first I did not realise my position, and could not remember where I was, but at last it flashed across me that I was on guard, and that something was the matter. Jumping out of bed, I called to know who was there.

The sergeant answered in a great hurry, saying: "Sir, the field-officer of the day is coming, and the guard is turning out."

I rushed to my boots, pulled them on over my unstockinged feet; thrust my sword-arm into my large regimental cloak, which I pulled over me; jammed my forage-cap on my head, and grasping my sword, looked to the outward observer as though "fit for parade."

I was just in time to receive the field-officer, who again asked me if my guard was correct. I answered, rather in a tone of surprise, and said: "Yes, sir, all correct." I could not imagine why my guard should be visited twice, as such a proceeding was unusual, and perhaps my tone seemed to imply that I was surprised. Whether it was that, or whether a treacherous gust of wind removed the folds of my cloak, and exhibited the slightest taste in life of the end of my night-shirt, I know not; but the field-officer, instead of riding off when he received my answer, turned his horse's head in the opposite direction, and said: "Now, sir, I want you to accompany me round the sentries."

Had he told me that he wanted me to accompany him to the regions below, I should scarce have been more horror-struck, for already I had found the change of temperature between a warm bed in a warm room and the outside air; and to walk two miles on a windy, frosty night, with no raiment besides boots, night-shirt, and cloak, was really suffering for one's country, and no mistake. I dared not show the slightest hesitation, however, for fear the state of my attire might be suspected, though I would have given a week's pay to have escaped for only five minutes. A non-commissioned officer was ready with a lantern, and we started on our tour of inspection.

The field-officer asked several questions connected with the position and duties of the sentries, to which I gave answers as well as the chattering of my teeth would permit me. The most nervous work, however, was passing the gas-lamps, which were placed at intervals of one or two hundred yards. The wind was blowing so fresh that it was with difficulty I could hold my cloak around me, and conceal the absence of my under-garments. Every now and then an extra gust of wind would come round a corner, and quite defeat all the precautions which I had adopted to encounter the steady gale. I managed to dodge in the shade as much as possible, and more than once ran the risk of being kicked by the field-officer's horse, as I slunk behind him when the gas-light might have revealed too much.

It was terribly cold, to be sure, the wind and snow almost numbing my limbs. I had a kind of faint hope that he field-officer might think that I belonged to a Highland regiment, and if he did observe the scantiness of my attire, might believe that the kilt would explain it. I struggled and shivered on, knowing that all things must have an end, and that my "rounds" must come to an end before long. But I feared that I should not again get warm during the night.

We had nearly completed our tour, and were within a few hundred yards of the guard-room, when we passed the field-officer's quarters. I fondly hoped that he would not pass them, and that he would dismiss me at the door, but I was rather surprised to see a blaze of light come from the windows, and to hear the sound of music. It was evident that there was a "hop" going on inside, and I already began to tremble, from a sort of instinct that even worse misfortunes were yet to attend me.

My premonitions were true, for upon reaching his door, my persecutor, in quite a cheerful tone, said: "Well, we've had a cold tour; you must now come in, and take a glass of wine, and perhaps a waltz will warm you."

"I'm really much obliged," I hastily answered, "but I should not like to leave my guard."

"Nonsense, nonsense, man; the guard will be all right; you *must* come in.' This, "must" he said in quite a determined tone.

I felt desperate, and again declared that I thought I should be wrong to leave my guard.

"I'll take the responsibility," said the demon; "so come along;" saying which, he grasped my arm, and almost dragged me into the porch of his quarters.

When we entered the house, and were exposed to the light of the hall-lamps, I fancied I saw a slight twinkle in the eye of the officer, and I began to wonder whether he really knew of my predicament, and wished to have his joke. He, however, gave no other intimations that I saw, but quickly took off his cloak, and said that I had better do the same. Seeing me hesitate, he said: "Come, look alive; off with it."

Further remonstrance, I found, would be useless, so that there was no help for me but a full confession. Summoning my courage, and fearing to hesitate, I blurted out: "Colonel, I've no trousers on."

"The deuce you haven't!" he said. "Well, you'd better go and put them on, and then come here as soon as possible, and have a glass of something warm."

I rushed out of his quarters, half determined not to return. I was fully awake now, and shivered like a half-drowned dog; but no sooner had I dressed myself, than the colonel's servant came over to say that a quadrille was waiting for me.

I determined to put a bold face on the matter, and entered the drawing-room, where a party of about fifty had assembled. It was evident by the titters of the young ladies, the grins of the men, and the subdued smiles of the dowagers, that my story was known.

The colonel had told it as a good joke to the major, who had whispered it to his wife; she had breathed it into the ear of two of her friends, and in about ten minutes every person in the room knew that a young subaltern had unwillingly gone his rounds in his night-shirt.

As long as I staid in that garrison, I was a standing joke. When the girls saw me, they always looked away and smiled, and it seemed as impossible for me to obtain a serious answer

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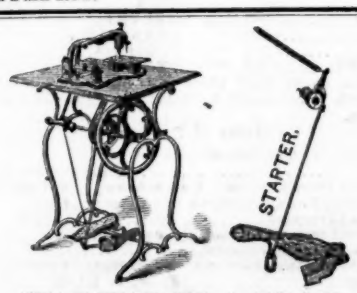

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